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H Ä N S E L A N D G R E T E L

A Fairy Opera

In Three Acts by
ADELHEID WETTE

Translated and Adapted
Into English by
CONSTANCE BACHE

The Music Composed by
E. HUMPERDINCK

Complete Vocal Score by
R. KLEINMICHEL

Ed. 1267



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A R G U M E N T

MUS

ONCE upon a time a poor broom-maker and his wife lived in a lonesome cottage in the Harz Mountains with their little son, Hänsel, and daughter, Gretel. When our story opens, the father and mother have gone away to sell brooms in the neighboring villages, leaving the children at work in the house. But work is tiresome, especially when empty stomachs are clamoring for unattainable goodies; finally the youthful pair start to romping about the room, and at the height of their frolic the mother enters, weary from her long trip and unhappy because she has been unable to sell her wares. She scolds the children, and sends them out into the forest to pick wild strawberries for supper.—Late that evening the father returns, having disposed of his brooms at a good profit, and gaily unpacks a quantity of dainties; then, missing the children, he asks after them, and is horror-stricken at thought of their pitiful plight all alone after nightfall in the woods.

Act II discovers the children roaming through the woods, gradually filling their baskets with strawberries; heedless of direction and time, even-tide finds them bewildered in the darkening forest haunted, as they have been taught to believe, by fairies and witches. The steep, rocky bulk of the Ilsenstein, a reputed gathering-place for evil sprites, looms up amid the trees; the wind whispers and moans uncannily, and shadowy bush and hollow take on strange and fearful shapes. The frightened children cower together beneath a spreading tree, and repeat their usual bedtime prayer to the "fourteen guardian angels," after which, calmer in spirit, they fall asleep with a fairy vision of the radiant angels floating around them.

Act III opens at daybreak; the children awake, refreshed by a good night's sleep, and sing merrily. All at once they notice an object overlooked in the evening darkness—a beautiful little house built of all manner of good things to eat, and giving off a most appetizing odor. This is, alas! the abode of a wicked witch, an ogress who entraps small boys and girls by her spells, pops them into her oven, and bakes them into delectable gingerbread, upon which she fares. Hänsel and Gretel approach the house and begin to break off tasty morsels from the walls; the witch appears and in due course casts a spell over them to prevent their escape; she now shuts Hänsel up in a sort of cage and feeds him on sweets to fatten him; then she tries to entice Gretel to bend down in front of the oven, so that she may be able to push her in and bake her; but Gretel pretends not to understand, and when the witch herself crossly bends down to show her how, the two children quickly shove her into the oven, bang the door shut, and dance around gleefully. Thereupon, all the gingerbread shapes that formed the hedge around the witch's house are transformed—her spell being broken—into their rightful shapes of happy boys and girls who thank Hänsel and Gretel for their deliverance; then the father and mother, who have been seeking their dear ones, burst upon the scene, and all winds up with a chorus of thanksgiving.

21129

21129

Hänsel and Gretel.

Dramatis Personæ.



Peter , a broom-maker.....	<i>Baritone.</i>
Gertrude , his wife.....	<i>Mezzo - Soprano.</i>
Hänsel }	<i>Mezzo - Soprano.</i>
Gretel } their children	<i>Soprano.</i>
The Witch who eats children.....	<i>Mezzo - Soprano.</i>
Sandman (the sleep fairy).....	<i>Soprano.</i>
Dewman (the dawn fairy).....	<i>Soprano.</i>
Children	<i>Sopranos and Contraltos.</i>

Fourteen Angels.....*Ballet.*



First Act.	Home.
Second Act.	The forest.
Third Act.	The witch's house.



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Hänsel and Gretel.

Prelude.

Ruhige, nicht zu langsame Bewegung.
Andante con moto. (♩ = 69)

E. Humperdinck.

Hr.

First system of the musical score for the Horn (Hr.). It features a treble clef and a 4/4 time signature. The melody is written in a key with one flat (B-flat major or D minor). The music begins with a piano (p) dynamic. The notation includes eighth and sixteenth notes, with some beamed together, and rests.

Str.

Second system of the musical score for the String (Str.). It features a treble clef and a 4/4 time signature. The melody is written in a key with one flat. The music begins with a piano (p) dynamic. The notation includes eighth and sixteenth notes, with some beamed together, and rests.

Cl. Fl. Pos. Trb.

Third system of the musical score for the Clarinet (Cl.), Flute (Fl.), and Horn (Hr.). It features a treble clef and a 4/4 time signature. The melody is written in a key with one flat. The music begins with a piano (p) dynamic. The notation includes eighth and sixteenth notes, with some beamed together, and rests. A crescendo (cresc.) marking is present.

Hb. Cl. VI. Hr.

Fourth system of the musical score for the Horn (Hr.). It features a treble clef and a 4/4 time signature. The melody is written in a key with one flat. The music begins with a piano (p) dynamic. The notation includes eighth and sixteenth notes, with some beamed together, and rests.

(Wind.) Bl.

Fifth system of the musical score for the Wind (Wind.). It features a treble clef and a 4/4 time signature. The melody is written in a key with one flat. The music begins with a piano (p) dynamic. The notation includes eighth and sixteenth notes, with some beamed together, and rests.

First system of the musical score. It consists of two staves for piano (p) and two staves for woodwinds (Horn, Flute). The piano part includes dynamic markings *Vel.* and *p*. The woodwind part includes *Hb.* and *Fl.* with a *dimin.* marking. The system concludes with a key signature change to three sharps (F#, C#, G#) and a 2/2 time signature.

Allegro non troppo. Munter. (Die Halben ungefähr wie vorher die Viertel.)

Second system of the musical score. It includes staves for piano (p), trumpet (Trp.), violin (Vi.), and strings (Str.). The piano part has a *pp* marking. The violin part has a *pp* marking. The strings part has a *Str.* marking. The system concludes with a key signature change to three sharps (F#, C#, G#) and a 2/2 time signature.

Trp.

p

This system shows the first two staves. The top staff is for the Trumpet (Trp.) and the bottom staff is for the piano. The key signature is three sharps (F#, C#, G#). The music features complex chords and arpeggios. A piano (*p*) dynamic marking is present in the second measure of the piano part.

Fl.

mf

p

This system shows the next two staves. The top staff is for the Flute (Fl.) and the bottom staff is for the piano. The Flute part begins with a *mf* (mezzo-forte) dynamic. The piano part continues with a *p* (piano) dynamic. Triplet markings (*3*) are visible above the Flute staff in the first measure.

mf

cresc.

This system shows the next two staves. The piano part features a *cresc.* (crescendo) marking. Triplet markings (*3*) are present above both staves in the first measure.

This system shows the next two staves. The piano part continues with a *ff* (fortissimo) dynamic. Triplet markings (*3*) are present above both staves in the first measure.

f

ff

This system shows the next two staves. The piano part features a *ff* (fortissimo) dynamic. Triplet markings (*3*) are present above both staves in the first measure.

dimin.

p

This system shows the final two staves. The piano part features a *dimin.* (diminuendo) marking. The piano (*p*) dynamic marking appears in the second measure of the piano part.

VI.

p

Ped. *

Ped. *

Ped. *

Vel. Hr.

Ped. *

Ped. *

mf

dim.

p

Ped. *

Hb.

mf

p

Fl.

mf

p

Cl.

Hb. Fl. *cresc.*

Vl. Cl. *p* Vl.

Vl. Cl. *p* Vl.

Bt. (Wind) Trb. *poco riten.* *p* Pos. Trb.

Hb. Trb. Pos. Vcl. *cresc.*

Hb. Fl. *p*

Das Zeitmass sehr allmählich beschleunigen.
Poco a poco accelerando.

First system of musical notation. The piano part (left) features a complex, rapid arpeggiated figure in the right hand and a more melodic line in the left hand. The horn part (right, labeled 'Hr.') consists of a single melodic line. Dynamics include *p* (piano) and *Red.* (ritardando).

Second system of musical notation. The piano part continues with the arpeggiated figure. The horn part has a melodic line. Dynamics include *Red.* (ritardando) and asterisks marking specific points.

Third system of musical notation. The piano part continues with the arpeggiated figure. The horn part has a melodic line. Dynamics include *poco a poco cresc.* (poco a poco crescendo) and *Red.* (ritardando).

Fourth system of musical notation. The piano part continues with the arpeggiated figure. The horn part has a melodic line. Dynamics include *Red.* (ritardando) and asterisks marking specific points.

Fifth system of musical notation. The piano part continues with the arpeggiated figure. The horn part has a melodic line. Dynamics include *Red.* (ritardando) and asterisks marking specific points.

Sixth system of musical notation. The piano part continues with the arpeggiated figure. The horn part has a melodic line. Dynamics include *p* (piano), *f* (forte), and *p* (piano).

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *f*, *p*.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *f*, *ff*. Marking: *string.*

Third system of musical notation, measures 9-12. Treble and bass staves.

Im Zeitmass. (Ein wenig zurückhaltend.)
a tempo. (un poco ritenuto)

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *ff*.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *p*. Markings: *Hb.*, *VI.*, *espressivo*, *ausdrucksvoll*, *Red. sempre*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Marking: *Red.*

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The bass staff features a series of chords and a melodic line.

Second system of musical notation. Treble and bass staves. Treble staff includes a *dim.* (diminuendo) marking and a *(Wind)* instruction. The bass staff continues with chords and a melodic line.

Third system of musical notation. Treble and bass staves. Treble staff includes a *sp* (sforzando) marking and a *VI.* (Violin I) instruction. The bass staff includes a *p* (piano) marking and a *sp* (sforzando) marking.

Fourth system of musical notation. Treble and bass staves. Treble staff includes a *cresc.* (crescendo) marking and a *sp* (sforzando) marking. The bass staff includes a *sp* (sforzando) marking and a *Trp.* (Trumpet) instruction.

Fifth system of musical notation. Treble and bass staves. Treble staff includes a *f* (forte) marking. The bass staff includes a *f* (forte) marking and a *fp* (sforzando piano) marking. A measure number *15* is indicated below the staff.

Sixth system of musical notation. Treble and bass staves. Treble staff includes a *f* (forte) marking. The bass staff includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) marking. A *poco string.* (poco string) instruction is written above the staff. A measure number *8* is indicated below the staff.

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The bass staff has a *dim.* (diminuendo) marking. The melody is in the treble staff, consisting of eighth and sixteenth notes.

Second system of the musical score. It includes a horn part (Hb.) in the treble staff and a piano accompaniment. The piano part has a *poco riten.* (poco ritenuto) marking. The system ends with a *p* (piano) dynamic marking and a triplet of eighth notes in the bass staff.

Third system of the musical score. It includes a horn part (Hb.) in the treble staff and a piano accompaniment. The piano part has a *pp* (pianissimo) marking. The system ends with a *mf* (mezzo-forte) marking and a *VI* (Violoncello) part in the treble staff.

Fourth system of the musical score. It includes a horn part (Hb.) in the treble staff and a piano accompaniment. The piano part has a *pp* (pianissimo) marking. The system ends with a *mf* (mezzo-forte) marking and a *VI* (Violoncello) part in the treble staff.

Fifth system of the musical score. It includes a horn part (Hb.) in the treble staff and a piano accompaniment. The piano part has a *p* (piano) marking. The system ends with a *f* (forte) marking and a *Trp.* (Trumpet) part in the treble staff.

Sixth system of the musical score. It includes a horn part (Hb.) in the treble staff and a piano accompaniment. The piano part has a *pp* (pianissimo) marking. The system ends with a *pp* (pianissimo) marking and a *Trp.* (Trumpet) part in the treble staff.

First Act.

Home.

Allegretto con moto. (♩ = 63)

Musical score for the "Home" scene. The tempo is *Allegretto con moto* (♩ = 63). The key signature is one flat (B-flat). The time signature is 6/8. The score is written for piano (p) and includes woodwind parts for Clarinet (Cl.), Flute (Fl.), Horn (Hb.), and Bass. The piano part features a steady eighth-note accompaniment. The woodwinds enter with various melodic lines, including a prominent flute melody in the third system. The score is divided into four systems, each with a grand staff (treble and bass clef).

First Scene.

(A small and poorly furnished room. In the background a door; a small window near it, looking on to the forest. On the left a fireplace with chimney above it. On the walls are hanging brooms of various sizes. Hänsel is sitting by the door, making brooms, and Gretel opposite him by the fireplace, knitting a stocking.)

Musical score for the "First Scene". It features Gretel's entrance with the lyrics: "Su - sy, lit - tle Su - sy, pray what is the news?". The score is written for voice (Gretel) and piano. The piano part continues with the same eighth-note accompaniment. The voice part is in the treble clef, and the piano accompaniment is in the grand staff. The key signature remains one flat.

The geese are running bare-foot be-cause they've no shoes!

Hr. *p*

The cobbler has leather and plen-ty to spare, Why can't he

Cl. *Hb.* *p*

(continuing)

make the poor goose a new-pair?

Hänsel (interrupting her.)

Then they'll have to go bare-foot!

Fl. *p* Bass.

Hänsel.

Ei - a po - pei - a, pray what's to be

Hr. *p*

done? Who'll give me milk and sugar, for bread I have none?

Cl. Hr. Hb.

p

I'll go back to bed and I'll lie there all day, Where there's nought to

Hb. Cl.

sf *p*

Gretel (interrupting)

Then we'll have to go hungry!

(continuing.)

eat then there's nothing to pay!

Fl. Cl. Bass.

p

Hänsel (throwing his work aside and getting up)

If mother would on-ly come home a-

Hr. Str.

dim. *p*

Gretel (getting up) Hnsel.

gain! Yes, I'm so hungry I don't know what to do! For weeks I've ea - ten nought but

Hb. Ten. Bass.

sfz *p*

Bass.

Gretel.

Hush, Hn-sel, don't forget what father

bread, It's ve - ry hard, it is in - deed!

ritard. a tempo *ritard. a tempo*

Ten. Cl. Wind.

sfz *p*

said When mother too wished she were dead: — "When past bear - ing

ritard. a tempo *ritard. a tempo*

Str. Bass.

p *sfz* *piu p* *p*

is our grief, God the Lord will send — re - lief!"

Hnsel.

Yes, yes, that

cresc. *pp*

vel.

sounds all ve - ry fine, But a - las, off maxims we can-not dine! O

Str. *p* Vl. Bass.

Gre - - tel, it would be such a treat If we had some-thing nice to

Vcl.

eat! Eggs and but-ter and su - et paste, I've al-most for - got - ten how they

Hb. Ten. *p* Vcl. *poco ritard.*

Gretel (stopping his mouth)

Hush, don't give way to grumps,

Tempo. taste— O Gretel, I wish—

Tempo. Hr. Cl. Bass.

Have patience a-while, no dole-ful dumps! This wo-ful face,

VI. cre Hr.

Whew! what a sight, Looks like a hor-rid old cross - - patch

scen - do

Allegretto con moto. (♩ = $\frac{1}{2}$) (She takes a broom in her hand.)

fright! Wind. Crosspatch a-way, Leave me I pray!

f Hr. Str. *p*

Just let me reach you, Quick-ly I'll teach you How to make trouble Soon mount to double!

Crosspatch, crosspatch, What is the use Grow-ling and grumbling, Full of a-buse,

vi. *p* *cresc.*

Off with you, out with you, Shame on you, goose! Crosspatch a - way,
Hänsel (seizes the broom too)

Wind. Str. *p*

Leave me I pray! If I am hung - ry I'll nev-er say so,
say! When I am hung-ry Sure-ly I can say so, Can - not al-

cresc.

Will not give way so, Chase it a-way so! Crosspatch, crosspatch, What is the use
lay so, Can't chase a - way so! Crosspatch, crosspatch, What is the use

p

Grow - ling and grumb - ling, Full of a - buse, Off with you, Out with you,

Grow - ling and grumb - ling, Full of a - buse, Off with you, Out with

cresc.

Shame on you, goose! (pretending to sweep away.) That's right! Now

you, with you!

Hr.

f

f

8

3

Tempo primo. (♩ = ♩)

if you leave off com - plaining I'll tell you a most de - light - - - ful

Wind.

p

f

p

dim.

Bass.

Hänsel.

secret! O de - light - - - ful! it must be something

Hr.

Cl.

Fl.

Cl.

Fl.

p

p

Vel.

Gretel.

nice! Well list - en, broth - er - kin, won't you be glad! Look

VI. Cl. Fl.

p

here in the jug, here is fresh milk, 'Twas giv - en to-day by our

VI. Cl. Fl.

p

neigh - bour, And moth - er, when she comes back

VI. Fl. VI.

p

Cl.

home, Will certain-ly make us a rice blanc-mangel!

Hänsel (with glee.)

Rice blanc-mangel!

cresc.

Hänsel (dancing round the room)

When blanc-mange is an - y-where near, Then Hān - sel, Hān - sel,

p Cl. Hb.

Hān-sel is there! How thick is the cream on the milk, let's

p Wind.

(He licks the cream off his finger)

taste it! O Ge - mi-ni, wouldn't I like to

p Cl. Hb. *espressivo* *f* *dimin.*

Più animato.
Gretel.

(gives him a rap
on his fingers.)

What, Hān-sel, tast-ing? Aren't you a - shamed? Out with your

drink it!

Più animato.

p

fingers quick, gree-dy boy! Go back to your work again, be

Ten.

sfz *sfz* *sfz* *sf* *p* *sf*

Vcl.

sf *p* *sf*

quick, that we may both have done in time! If mother comes and we haven't done

sf *sf* *sf* *sf*

Tempo come prima

Hänsel (sticking

right, Then— bad-ly it will fare with us to - night! Work a-gain?

Cl.

f *f* *p*

his hands into his trousers pockets.)

poco ritard.

No, not for me! That's not my i - dea at all, It doesn't

Hb. VI.

poco ritard.

a tempo

suit me! It's such a bore! Dancing is jol-li-er far, I'm

a tempo

cresc.

Gretel.

Danc - ing! Danc - ing! O yes, that's bet - ter far.

sure!

f *p* *f*

And sing a song to keep us in time! One that our grand - mother

f *p* *cre* *scen*

used to sing us: Sing then, and dance in time to the sing - ing!

cl. *VI.* *mf*

do

Allegretto con moto. (♩=100)

(clapping her hands)

Brother come and dance with me,

Fl. Hb. Hr. Dr. Bass.

f *f* *p* *p*

Both my hands I of-fer thee, Right foot first, Left foot then, Round a-bout and

Str.

p

(Hänsel tries to do it, but awkwardly.)

Hänsel.

back a - gain. I would dance, but

Fl. Hb. Hr. Wind.

p *f* *p* *mf* *p*

don't know how, When to jump or when to bow, Show me what I ought to do,

VI. Str.

mf

Gretel.

So that I may dance like you. With your foot you tap tap tap,

cresc. *f* *p* VI. Hb. Cl.

With your hand you clap clap clap, Right foot first, Left foot then, Round about and

Hänsel.

back a-gain! With your foot you tap tap tap, With your hand you clap clap clap,

VI. Fl. *p*

Gretel.

Right foot first, Left foot then, Round and back a-gain! That was ve-ry good indeed,

cresc. *f* *p* Wind.

O I'm sure you'll soon succeed! Try a-gain and I can see Hän-sel soon will

f *p* Hr. Bass. Cl. *cresc.*

(clapping her hands joyfully.)

dance like me! With your head you nick nick nick, With your fingers you

f *p* *tr*

click click click, Right foot first, Left foot then, Round a-bout and back a-gain!

Hänsel.

With your head you nick nick nick, With your fingers you click click click, Right foot first,

VI. Fl. *p* *cresc.*

Gretel.

Left foot then, Round and back a - gain! Brother, watch what next I do,

Wind. *p*

You must do it with me too! You to me your arm must pro-fer, I shall not re -

VI. Hr.

(takes Hänsel by the arm.)

fuse your of-fer! Come! _____

Hänsel. What I en -

cresc.

What I en -

joy is dance and jol - li - ty, Love to have my fling, In

fp Cl. Hb.

joy is dance and jol-li-ty, And all that kind of thing! What I en-joy is dance and
fact I like fri-vo-li-ty, And all that kind of thing! In fact I like fri-

vi.
mf

jol-li-ty, Love to have my fling, I like fri-vo-li-ty, And
vo-li-ty, Love to have my fling, In fact I quite pre-fer fri-vo-li-ty, And

(pulls Hänsel along, and dances round him - - - - -)

all that kind of thing! Tra la la la la la la la la la, tra la
all that kind of thing!

Hh.
fp

- - - - - then gives him a push)

la la la la la la la! Come and have a twirl, my dear-est Hän-sel, Come and have a

Cl.
mf
p
Vcl.

turn with me, I pray, Come here to me, come here to me, I'm sure you can't say

Fl.
Hr.
f
p Str.

Hänsel (gruffly.)

Nay! Go a-way from me, go a-way from me, I'm much too proud for you! With

Hb.
Hr.
VI.
p

Gretel.

lit - le girls I do not dance, And so, my dear, a - dieu! Go,

VI.
p

*poco ritard.**Tempo.*

(dances round Hänsel)

stu - pid Hans, con - cei - ted Hans, you'll see I'll make you dance! Tra la la la la la la

poco ritard. *Tempo.* Cl.

Hr. *mf* Bass.

as before

and gives him a push)

la la la, tra la la la la la la la! Come and have a twirl, my dear - est Hänsel (dances round Gretel.) Tra la la la la la la

mf *p*

Hän - sel, Come and have a turn with me, I pray,

la la la, tra la la la la la la la! O Gre - tel dear, O

mf *p* *f* Wind. *mf*

Gretel.

sis - ter dear, Your stocking has a hole! O Hän - sel dear, O bro - ther dear, D'you

p *f* *mf* *vi.*

take me for a fool? With naugh-ty boys I do not dance, And so, my dear, a -

Hb. Fl.

p

Hänsel. *poco ritard. Tempo.* Gretel.

dieu! Now don't be cross, you sil-ly goose, You'll see I'll make you dance! Tra la

Cl. Vl. *poco ritard. Tempo.* Trp.

Bass. *p* Ten. *p* Dr.

Vcl.

(they dance as before)

la tra la la tra la la la la, tra la la tra la la tra la la! Come and have a Hänsel.

Tra la

twirl, my dear-est Hän-sel, Come and have a turn, my dear-est Hans! Sing

la tra la la tra la la la la, tra la la tra la la tra la la! Sing

Hr. *p* *mf* *p*

lu - sti - ly hur - rah, hur-rah! While I dance with you! And if the stockings

lu - sti - ly hur - rah, hur-rah! While I dance with you! And if the shoes are

Cl. *mf* Str. Hr. *f*

(They dance by turns as before.)

are in holes, Why mother I'll knit some new! Come and have a

all in holes, Why mother I'll buy some new! Trala la trala la tra la la la la, tra la

vi. *f* *fp* Cl. Ten. *fp*

twirl, my dear-est Hän-sel! On-ly have a

la tra la la tra la la! Trala la trala la tra la la la la, tra la

fp *fp*

(Then they seize each other's hands and dance round and round,
twirl, my dear-est Hänsel! Tra la la trala la, tra la la trala la. tra la
la trala la trala la la la, tra la la la la, tra la la la la, tra la

The first system of music consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment, featuring a mix of eighth and sixteenth notes, with dynamic markings *fp* (fortissimo piano) and *f* (forte) appearing.

quicker and quicker, until at last they lose their balance and tumble over one another onto the floor.)
la tra la la, trala la trala la, trala la trala la, trala la trala la, tra
la la la, trala la trala la, tra la trala la, trala la trala la, tra

The second system continues the musical piece. It features similar vocal and piano parts. The piano accompaniment includes dynamic markings *fp*, *f*, and *cresc.* (crescendo). The lyrics continue with 'la tra la la, trala la trala la, trala la trala la, tra la la la, trala la trala la, tra la trala la, trala la trala la, tra'.

la!
la!

The third system concludes the piece. It features a final vocal line with 'la!' and a complex piano accompaniment. The piano part includes dynamic markings *f*, *ff* (fortissimo), and *ff* (fortissimo), as well as articulations like *tr* (trills) and *8tr* (octave trills). The piano part also includes markings for *Hr.* (Horn) and *Str.* (String).

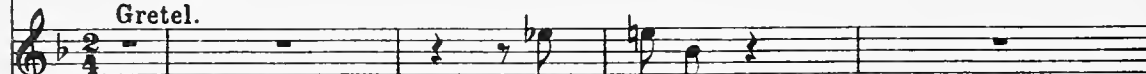
Scene II.

Allegro.
The Mother. *z*



Hal-lo!

Gretel.



(At this moment the door opens;
the children see their mother com- Here's mother!
Hänsel. ing and jump up quickly.)

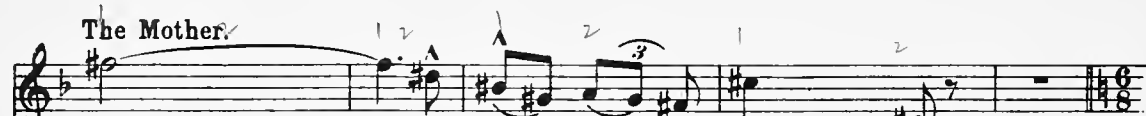


Heav - ens, here's mother!

Allegro.



The Mother.



What _____ is all this dis - turb - - ance?



Tempo primo.

Gretel.



(Embarrassment.)

'Twas Hänsel_ he wanted_

Hänsel.



'Twas Gretel_ she said I_

Tempo primo.



Mother (comes in, unstraps her basket and sets it down.)

Si - lence, id - le and ill behaved chil - dren!

Ten. *cresc.* Wind.

Vel.

Call you it work - ing, yodelling and singing? As though't were fair - time,

fp *cresc.*

hop - ping and springing? And while your pa - rents from

Cl. Hb. Vl. *f* *p* Bass.

ear - ly morn - ing Till late at night are slav - ing and toil - ing.

poco rallent. *Tempo* *poco rallent.* *Tempo* *f*

(gives Hänsel a box on the ear.)

Take that! Now come let's see what you've

VI. *mf* *ff*

(turning round)

done! Why Gre-tel, your stock - ing not rea-dy

VI. Hb. Fl. *ff* *fp* *ff* *fp*

yet? And you, you la - zy bones, have you nothing to show? pray how many brooms have you

f *p* *fp*

fin-ished? I'll fetch my stick, you use - less

VI. Hb. Cl. *f*

children, And make your id - le fing - ers ting - le!

vi.
p cresc. fp

(In her anger at the children she gives the milkjug a knock, which sends it clattering on to the floor.)

fp cresc. ff

Gra-cious! There goes the jug all to pie-ces!

dimin.

(weeping) What now can I cook for sup-per?

(She looks at her skirt, down which

Hb.
dimin. pp

the milk is streaming.)

(Hänsel covertly titters.)

How,

sau - cy how dare you

Cl.

espressivo

Bass.

m.s. cresc.

p espressivo

(Going with a stick after Hänsel, who is running out at the door.)

laugh?

Wait,

wait till the fa - ther comes home!

vi.

m.s.

m. d.

dim.

(With sudden energy she snatches a basket from the wail and thrusts it into Gretel's hand.)

Off,

off to the wood!

vi.

p

there seek for straw - berries

quick away!

And if you don't

cresc.

bring the bas-ket brim - ful I'll whip - you so that you'll

(The children run into the forest.)

both — run a - way!

Hr.

f *ff*

dim.

(She sits down by the table, exhausted.)

p Ten.

Vel.

VI. *espressivo.*

A - - las! ——— There my poor juglies in pie - - - ces!

Yes, blind ex - cite - ment on - ly brings ru - - in.

(wringing her hands) (sobbing)
O God, send help — to me! Nought have I to give them,

molto espressivo

No bread, — not a crumb for my starv - ing child - ren!

No crust in the ous - board No milk in the pot,

Fl. → Hb.

Bass.

(She rests her head
on her hand.)

No, no - - thing but wa - ter to drink! —

Cl. Hb. Fl. vl.

mf *pp espress.*

Wea - ry am I, weary of liv - ing!

pp Ten.

(Lays her head down on her arms and drops asleep.)

Father, send — help — to me! —

pp

Scene III.

Commodo. ♩ = ♩

(A voice is heard in the distance)

Father.

pp
Hr. (con Sordino)

Tra la la la, tra la la

la, Lit-tle mo-ther, here am I! Trala la la, tra la la la, Bringing luck and jol-li-

Dble B.

(somewhat nearer)

1. Oh for you and me, poor

pp
Str. (con Sordino)

p

mo-ther, Ev'-ry day is like the o-ther; With a big hole in the

Vcl. *cresc.*

Tempo.
(complainingly)

rit.

purse, And in the sto-mach an e-ven worse. Tra la la la, tra la la

rit. *Tempo.* *p*

la, Hun-ger is the poor man's curse! Tra la la, tra la la la

cl. *p* *Fl.*

(The father appears at the window, and

la, Hun-ger is the poor man's curse!

Str. *f*

during the following he comes into the room in a very lively mood, with a basket on his back.)

dim.

2. 'Tis - n't much that we re - quire, Just a lit - tle food and
3. Yes, the rich en - joys his din - ner, While the poor grows dai - ly

p

fire! But a - las, it's true e - nough, Life on some of us is
thin - ner; Strives to eat, as well he may, Some - what less than yes - ter -

cresc.

rit.
(complaining) *Tempo.*

rough! Tra la la la, tra la la la, Hun - ger is a cus - tom - er
day! Tra la la la, tra la la la, Hun - ger is the de - vil to

rit. *Tempo.*

p

tough! Tra la la, tra la la la la, Hun - ger is a cus - tom - er
pay! Tra la la, tra la la la la, Hun - ger is the de - vil to

Fl.

mf

(He puts down his basket.)

tough!
pay!

Yes,
Hb.

Str.
ff

dimin.

mf

hun - ger's all very well to feel If you can get a good square meal, But

Hr.

Bass.

when there's nought what can you do, Sup - pos - ing the purse be emp-ty too?

Hb.

Hr.

Bass.

rit.

Tempo.

rit.

Tempo.

Str.

Tra la la la, tra la la la, O for a drop of "mountain dew!"

Tempo.

mf

Fl.

mf

Mother (rubbing

(Reels over to his sleeping wife and gives her a smacking kiss.)

Tra la la la la, tra la la la la, Mo - ther, look what I have brought!

p *sf* *sfz*

Più animato.

her eyes)

ho! Who's sing - sing - sing-ing all round the

f *p* *cresc.*

house, And tra - la - la - ing me out of my

p *cresc.*

sleep? Father (inarticulately)

How now? The hungry beast

f *Wind.* *dim.* *p* *Hb.* *Bass.*

Father.

With - in my breast Cal-led so for food I could — not

p

rest! Tra la la, tra la la la, Hun - ger is an ur - gent

Fl. *f*

Dble B.

beast, Tra la la, tra la la la, Pinch - es, gnaws, and gives no

VI. *mf* Wind. Bass.

Mother.

So, so! — And this wild beast,

rest! Wind. *f* *dimin.* *p* Vl.

You gave him a feast, He's had his fill, To say the

least! Father. Well yes! Hm! it was a love-ly

Cl. *dimin.* *p*

(Pushing him angrily from her.)

(Wants to kiss her) Have done! You have no troubles to

day... don't you think so, dear wife?

Fl. *p* Bass. *p*

bear, 'tis I must keep the house!

Well, well!

cresc. *p*

(Turning to his basket.)

then let us see, my dear, What we have got to eat to -

f *mf* (*pizz.*)

Un poco più moderato.

Mother.

Most sim - ple is the bill of

Father.

day?

Un poco più moderato.

p *Cl.*

fare, Our sup-er's gone, the Lord knows where!

Hb. *Cl.* *cresc.*

*rit.**a tempo**ritard.*

Lar der bare, cel-lar bare, Nothing, and plen-ty of it to

*rit.**a tempo**ritard.**Bass.* *p**dim.*

Come prima.

spare!

Father.

Tra la la la, tra la la la, cheer up, mo - ther, for here am I,

Come prima.

Bringing luck and jol - li - ty!

(he takes his basket and begins to display the contents.)

Look, mother! doesn't all this

p

Str.

Mother.

Man, man, what

food please you?

see I? Ham and but-ter- flour and

(Helping him to unpack it)
sau- sage- Eggs, a do- zen- (Hus- band, and they

Bass

cost a for- tune!) *accelerando* Tur- nips, on- ions,

p

and- for me! Near- ly half — a pound of

ritard.
Cl.
Hb.
ritard.

a tempo (He turns the basket topsy-turvy, and a lot of potatoes roll out.)
tea!

a tempo
cresc.
p

Tempo come prima.

Father.(He seizes her by the arm and dances round the room with her.)

Tra la la la, tra la la la, tra la la la la, hip hur-rah,

The first system shows the Father's vocal line in a treble clef with a key signature of two sharps (F# and C#). The melody is lively and rhythmic. Below it is a piano accompaniment in a bass clef, featuring a steady eighth-note bass line and chords in the right hand.

Mother (joining in.)

Tra la la la, tra la la la, tra la la la la,

Wont we have a festive time! tra la la la, tra la la la la,

The second system introduces the Mother's vocal line. It begins with a rest for the first measure, then joins the Father's melody. The piano accompaniment continues with the same rhythmic pattern.

hip hur-rah. Wont we have a hap-py time! —

hip hur-rah. Wont we have a festive time! —

The third system continues the Father's vocal line. The melody is more melodic here, with some longer notes. The piano accompaniment provides harmonic support.

Now

cresc.

The fourth system shows the Mother's vocal line. The piano accompaniment features a crescendo, indicated by the *cresc.* marking. The music builds in intensity.

(He sits down. The mother

lis - ten, how it all came to pass!

Cl. *f* Hr. *dimin.* Hr. *dimin.*

tem. mf *Vol.*

The fifth system shows the Father's vocal line. The piano accompaniment includes a clarinet (Cl.) and horn (Hr.) part. The music is marked *f* (forte) and *dimin.* (diminuendo). The piano part has a tempo marking *tem. mf* and a volume marking *Vol.*

meanwhile packs away the things, lights a fire, breaks eggs into a sancepan, etc.)

Yon - der to the town I went, There was to be a great e - - vent,

Bass.

p

Weddings, fairs and pre - pa - ra - tion For all kinds of ju - bi - la - tion!

mf

Hr.

Cl.

Bass.

Now's my chance to do some sel - ling,

Hb.

p

Fl.

Vel.

VI.

So for that you may be thank - ful! He who

Cl.

f

dim.

VI.

wants a feast to keep, He must scrub and brush and sweep,

Fl.

p

Hb.

So I brought my best goods out, Tramped with them from house to house:

vi. *p* Ten. Fl. *b*

"Buy be - sons! good be - sons!"

p Hb. Fl. *b*

Buy my brush - es, sweep your car - pets, sweep your cob - webs!"

mf

And so I drove a roar - ing trade, And sold my brush - es at the

mf

high - - - est pri - - ces!

vi. *p* *cresc.*

Now make haste with cup and plat-ter, Bring the glass-es, bring the ket-tle:

p

Mother.

Here's a health to the be-som-

Here's a health to the be-som-

f

p

ma-ker! (He puts the glass of toddy to his lips, but suddenly stops short.)

ma-ker! But stay, why, where are the children?

(Shrugs her shoulders with a puzzled air.)

Gone with Hans?

Oh!

Hänsel, Gre-tel, what's gone with Hans?

Un poco più animato.

VI.

p

Str.

Mother.

who's to know? But at least I do know this Hb. That the

Cl.

vi.

Ten.

p

jug is smashed to bits. Father. (angrily) And the

What? the jug is smashed to bits? Wind.

vi.

p

Trb.

Str.

cream all ran a - - way! (Striking his fist on the table in a rage.)

Hang it all! So those little scapegraces Have

vi.

p

cresc. - - -

(hastily)

Been in

been a - gain in mischief?

vi

Trp.

Mother.

mischief! I should think so! Nothing have they done but their mad prank-ing;

vi. Fl. vi.

As I came home I could hear them Hopping and cutting the wildest ca-pers,

Till I was so cross that I gave a push—

Father.

And the

p *fp* *fp cresc.*

And the jug of milk was

jug milk was

Più animato.

spilt! (laughing with all his might)

spilt! Più animato. Ha ha ha ha ha! Ha

(joining in) Ha ha ha ha ha! Ha

ha ha ha ha ha ha ha! Ha ha ha ha

ha ha ha ha! Ha ha ha ha ha ha ha

ha! Ha ha ha ha! Such

an - - - ger, mo - ther, don't take it

p *dim.*

The musical score is written for a voice and piano. It begins with a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo/mood is marked 'Più animato.' and the dynamics include 'spilt!', 'f' (forte), 'p' (piano), and 'dim.' (diminuendo). The lyrics are in English and include laughter sounds like 'Ha' and 'ha'. There are several systems of music, each with vocal and piano staves. The piano part features a prominent, fast-moving eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The vocal part has various melodic lines, some with long notes and others with rapid passages. The score ends with a final chord in the piano part.

Ha! Ha!

ill, seems stu - pid to me, I must

Hb.

p

vi.

Ten.

(snappishly and curt.)

For aught I know, at the

say! But where, where think you the children can be? —

vi.

p

tr

Hr.

Il-sen-stein! (horrorstruck.)

(fetches a broom from the wall.)

The Il - sen-stein! Come, come, have a care!

Wind.

fp *cresc.*

f

p (pizz.) *fp*

Hr.

Cl.

Vel.

Mother. (with an expression of contempt.)

The be - som, just put it a - way a -

F1.

f

Dr.

(He lets the broom fall and wrings his hands.)

Un poco ritenuto.

gain! Father. My chil- - dren astray in the Un poco ritenuto.

dimin. poco riten. p pp

a tempo

gloom - y wood, all a - lone without moon or stars?

a tempo

Hr. p Vel.

Come prima.

Heaven! Dost thou not know the aw-ful ma - gic place, the

Come prima.

pp

a tempo I.

(surprized)

The e - vil one? What mean'st thou? (with

place where the e - vil one dwells? The

a tempo I.

p Trp. Vel.

(starting back)

a tempo

(draws back)

mysterious emphasis)

The gobbling ogress?

He picks up the besom again.

But —

gobbling ogress?

Un poco ritenuto.

Fl.

Trp.

Hr.

a tempo

Vel.

p

dimin.

p

Dble B.

tell me, what help is the be-som?

The be - som, the be - som, why

Bass.

p

what is it for, why what is it for?

They ride on it,

they ride on it, the

Hb.

Cl.

cresc.

witch - es!

f

p

dimin.



An old witch with-in that wooddoth dwell, And she's in league with the

p (*pizz.*)

powers of hell. At mid-night hour, when

Wind. *p* (*pizz.*)

nobody knows, A-way to the witches' dance — she goes.

cresc. *mf*

Up the chimney they fly, — on a broomstick they hie, —

Cl. *VI.* *Ten.* *p* *leg.*

O - ver hill and dale, o'er ra - vine and vale, through the

p *cresc.*

*

mid - night air they gal - lop full tear — on a broomstick, on a

cresc. *f*

Mother.

broomstick, hop, hop, hop, hop, the witch - es! O hor - ror!

p *cresc.* *f* *dim.*

Father.

But the gob - bling witch? And by day, they say, she

p (*pizz.*) *Hr.*

stalks a - round with a crinch - ing, crunch - ing, munch - ing sound, and

children plump and tender to eat she lures with ma - gic gingerbread sweet.

Un poco più animato.

On e - - vil bent, with

fell intent she lures the chil - dren, poor little things, in the

o - ven red hot she pops all the lot; she shuts the door down, un -

p *cresc.*

til they're done brown In the o - ven, in the

mf

o - ven, the gin - gerbread

p *cresc.* *sp*

Un poco ritenuto.

(expressively)

a tempo Mother.

And the ginger-bread children?

chil - dren! *a tempo* Are

pp *Hr. dolce*

Red. * Red.

(wringing her hands)

For the ogress?

O horror!

Heav'n help us! the

served up for dinner!

For the ogress!

(runs out of the house.)

children! O what shall we do!

Hi, mother, mother,

(takes the whisky bottle from the table and runs after her.)

wait for me!

We'll both go to - gether the witch to seek!

Wind

(The curtain falls quickly.)

Vi =

(Prelude to the 2nd Act)

♠ Goes on to the "Witches' Ride"

The Witches' Ride. Prelude to second Act.

Pesante. (♩ = 96)

de ϕ 8

The musical score is written for piano and features several instrumental parts. The tempo is marked 'Pesante' with a quarter note equal to 96 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into six systems, each with a grand staff (treble and bass clef).
 - **System 1:** Features a string part (Str.) and a horn part (Hr.). The piano part begins with a series of chords and moving lines in both hands.
 - **System 2:** Includes a clarinet part (Cl.) and a forte (ff) dynamic marking. The piano part continues with complex chordal textures.
 - **System 3:** Features a violin part (Vl.) and a piano (p) dynamic marking. The piano part includes trills (tr) in the upper register.
 - **System 4:** Includes a horn part (Hb.) and a piano (fp) dynamic marking. The piano part features a crescendo (cresc.) and a series of triplets (3) in the right hand.
 - **System 5:** Features a flute part (Fl.) and a crescendo (cresc.) marking. The piano part continues with the triplet motif in the right hand.
 - **System 6:** The final system, featuring a forte (f) dynamic marking. The piano part concludes with a series of chords and moving lines in both hands.



Hb.

Fl.

Cl.

Fl.

cresc. -

Poco a poco più animato.

VI.

fp

stacc.

p cresc. -

fp

p cresc. -

First system of musical notation, measures 1-2. The key signature is two sharps (F# and C#). The music features a complex, rapid melodic line in the right hand with many accidentals, and a more rhythmic bass line. A forte (*f*) dynamic marking is present in both staves. A dotted line above the first measure indicates a first ending.

Second system of musical notation, measures 3-4. The key signature changes to one sharp (F#). The melodic line continues with rapid sixteenth-note passages. A forte (*f*) dynamic marking is present in both staves. A dotted line above the third measure indicates a first ending.

Third system of musical notation, measures 5-6. The key signature changes to one flat (Bb). The music consists of continuous sixteenth-note patterns in both hands. A forte (*f*) dynamic marking is present in both staves.

Fourth system of musical notation, measures 7-8. The key signature remains one flat (Bb). The music continues with sixteenth-note patterns. A forte (*f*) dynamic marking is present in the first measure of the first staff. A *cresc.* (crescendo) marking is present in the first staff of the second measure.

Fifth system of musical notation, measures 9-10. The key signature remains one flat (Bb). The music continues with sixteenth-note patterns. A forte (*f*) dynamic marking is present in the first measure of the first staff.

Un poco più tranquillo.

Sixth system of musical notation, measures 11-12. The key signature changes to one flat (Bb). The tempo/mood instruction "Un poco più tranquillo." is written above the staff. The first staff is marked *Trp.* (Trumpet) and *espressivo*. The music features a more melodic line in the right hand and a simpler bass line. A piano (*p*) dynamic marking is present in the first measure of the first staff.

First system of music. Treble clef, key signature of one flat (B-flat). The right hand features a rapid sixteenth-note scale starting on G4, marked with a *cresc.* (crescendo) and a *p* (piano) dynamic. The left hand plays a series of chords, including a triad of G2, B-flat2, and D3, and a dyad of G2 and B-flat2.

Second system of music. Treble clef, key signature of one flat. The right hand continues the sixteenth-note scale, marked with a *ff* (fortissimo) dynamic. The left hand plays a series of chords, including a triad of G2, B-flat2, and D3, and a dyad of G2 and B-flat2.

Third system of music. Treble clef, key signature of one flat. The right hand continues the sixteenth-note scale, marked with a *p* (piano) dynamic. The left hand plays a series of chords, including a triad of G2, B-flat2, and D3, and a dyad of G2 and B-flat2.

Fourth system of music. Treble clef, key signature of one flat. The right hand features a sixteenth-note scale starting on G4, marked with a *dim.* (diminuendo) dynamic. The left hand plays a series of chords, including a triad of G2, B-flat2, and D3, and a dyad of G2 and B-flat2. A *Wind.* (Wind) instruction is present above the right hand.

Fifth system of music. Treble clef, key signature of one flat. The right hand features a sixteenth-note scale starting on G4, marked with a *cresc.* (crescendo) and a *dim.* (diminuendo) dynamic. The left hand plays a series of chords, including a triad of G2, B-flat2, and D3, and a dyad of G2 and B-flat2.

Sixth system of music. Treble clef, key signature of one flat. The right hand features a sixteenth-note scale starting on G4, marked with a *p* (piano) dynamic. The left hand plays a series of chords, including a triad of G2, B-flat2, and D3, and a dyad of G2 and B-flat2. A *cl.* (clarinet) instruction is present above the right hand.

First system of musical notation, featuring a Horn (Hr.) part. The music is in 3/4 time, with a key signature of one flat (B-flat). The Horn part consists of a series of eighth and sixteenth notes, creating a rhythmic melody.

Second system of musical notation, featuring Flute (Fl.), Horn (Hb.), and Horn (Hr.) parts. The Flute part is marked *espressivo*. The Horn (Hb.) part is marked *p* (piano). The Horn (Hr.) part is marked *f* (forte). The music is in 3/4 time, with a key signature of one flat. The Flute part has a melodic line with slurs and accents. The Horn parts provide harmonic support.

Third system of musical notation, featuring a Piano (p) part and a Diminuendo (dim.) section. The Piano part is marked *p* (piano). The Diminuendo section is marked *dim.* (diminuendo). The music is in 3/4 time, with a key signature of one flat. The Piano part has a melodic line with slurs and accents. The Diminuendo section shows a gradual decrease in volume.

(The curtain rises.)

Molto tranquillo.

(The middle of the forest. In the background

Fourth system of musical notation, featuring a Piano (pp) part and a Violoncello (Vcl.) part. The Piano part is marked *pp* (pianissimo). The Violoncello part is marked *p* (piano). The music is in 3/4 time, with a key signature of one flat. The Piano part has a melodic line with slurs and accents. The Violoncello part provides harmonic support.

is the "Ilsenstein", thickly surrounded by fir-trees. On the right is a large fir-tree, under which Gretel is sitting on a mossy tree-trunk, and making a garland of wild roses. By her side lies a nose-gay of flowers. Amongst the bushes on the left is Hänsel, looking for strawberries. Sunset.)

Fifth system of musical notation, featuring a Piano (pp) part and a Diminuendo (dim.) section. The Piano part is marked *pp* (pianissimo). The Diminuendo section is marked *dim.* (diminuendo). The music is in 3/4 time, with a key signature of one flat. The Piano part has a melodic line with slurs and accents. The Diminuendo section shows a gradual decrease in volume.

Second Act.

In the forest.

Scene I.

Molto tranquillo. (♩ = 66)

Gretel (humming quietly to herself)

There stands a lit - tle man in the wood a - -

pp Str. (pizz.)

lone, He wears a lit - tle man - tle of vel - vet brown, Say who can the

Fl.

rit. *a tempo*

mankin be, Standing there be - neath the tree, With the lit - tle man - tle of vel - vet

Fl.

rit. *a tempo*

brown ? His hair is all of

Cl. Hb. Fl.

p *m.s.* *rit.* *a tempo*

gold, and his cheeks are red, He wears a lit - tle black cap up - on his

head, Say who can the mankin be, Standing there so si - lently, With the little

(She holds up the garland of roses and looks it all round)

black cap up - on his head?

With the little black cap up - on his

head?

Hänsel (comes out swinging his basket joyfully.)

Hur - rah! My straw - berry bas - ket is near - ly

Poco animato come prima. (♩ = 84)

Gretel (standing up.)

My

brimful! O won't the mo - ther be pleased with Hän - sel!

fl.

VI.

p

p^{str.}

garland is rea - dy al - so! Look, I nev - er made one so nice be -

Fl.

p

Str.

p

(she tries to put the wreath on Hänsel's head.)

fore!

Hänsel (drawing back roughly.)

You won't catch a boy wear - ing that!

Hb.

Cl.

Bass.

cresc.

Str.

Cl.

p

(puts the wreath on her.)

It is on-ly fit for a girl! Ha, Gre-tel,

Hr. *Cl.* *vi*

Bass. *p* *Red.* *

fine feathers! O the deuce! Now you shall be Queen of the

Hb. *cresc.* *f* *Cl.* *p*

Gretel.

If I'm to be Queen of the wood, Then I must have the nose - gay

wood!

Hb. *p* *Hr.*

too!

Hänsel (gives her the nosegay.)

Queen of the wood, with scap-tre and

Cl. *Hb.* *Fl.* *Ten.* *p*

crown, I give you the strawbēries, but don't eat them

poco riten.

poco riten.

dim. *pp*

Hr.

p *sf*

Tempo.

(He gives the basketful of strawberries into her other hand, at the same time kneeling before her

all!

F1.

dolce

Hr.

Cl.

in homage.)

Str.

Hr.

dim. *pp* *più p*

Gretel (roguishly.)

(At this moment a cuckoo is heard.)

Hänsel (pointing with his hand.)

Cuckoo, cuckoo, where are you?

Cuckoo, cuckoo, how are you?

Cuckoo-instrument (behind the scenes, heard as if quite in the distance.)

ppp

(takes a strawberry from the basket, and pokes it into Hänsel's mouth: he sucks it up as though he were drinking an egg.)

Hänsel (springing up.)

O - ho! I can do that just like you!

(takes some strawberries and lets them fall into Gretel's mouth.)
(free and without regard to the rhythm of the cuckoo's cry.)

Let us do like the cuckoo too, Who takes more than his lawful due.

(It begins to grow dusk.)

Gretel (does the same.)

Hänsel (helping himself again.)

Cuckoo, where are you?

Cuckoo, how are you?

Cuckoo, where are you?
Cuckoo, how are you?

Musical score for Gretel, Hänsel, and instruments. The score is in G major (one sharp) and 3/4 time. It features vocal parts for Gretel and Hänsel, and instrumental parts for Flute (Fl.), Horn (Hb.), Harp (Hr.), Tenor (Ten.), and Bass.

Gretel (helping herself.)

Hänsel.

Cuckoo, cuckoo!

In your neighbour's nest you go, —

Fl.

Hb.

Hr.

Ten.

Bass.

Musical score for Cuckoo and Gretel. The score is in G major (one sharp) and 3/4 time. It features vocal parts for Cuckoo and Gretel, and instrumental parts for Flute (Fl.), Horn (Hb.), Harp (Hr.), Tenor (Ten.), and Bass.

Cuckoo, cuckoo! (Hänsel pours a handful of strawberries into his mouth.)

Cuckoo, why do you do — so? —

Fl.

Hb.

Hr.

Ten.

Bass.

Musical score for Gretel and Cuckoo. The score is in G major (one sharp) and 3/4 time. It features vocal parts for Gretel and Cuckoo, and instrumental parts for Flute (Fl.), Horn (Hb.), Harp (Hr.), Tenor (Ten.), and Bass.

And you're ve-ry greed-y too, (helping himself) Tell me, cuckoo, why — are

Cuckoo, cuckoo!

Str.

Fl.

Hb.

Hr.

Ten.

Bass.

Poco a poco animato.

you? _____ (They get rude and begin to quarrel for the strawberries. Hänsel gains the victory, and puts the whole basket to his mouth until it is empty.)

Cuckoo, cuckoo!

Poco a poco animato.

cresc.

Gretel (horrified, clasping her hands together.)

Hän - sel, what have you

sp

done? O Hea - ven! all the straw - berries ea - ten, you

Hb. *sp*

glut - ton! Lis - ten, You'll have a pun - ishment

Hb. *sp*

Meno mosso.

from the mo - ther, This pass - es a joke. **Hänsel (quietly)**

Meno mosso.

Now

Fl. *cresc.* *fp* *f* *ff* *p* *Ten.*

come, don't you make such a fuss, You, Gre-tel, you did the same thing your-

Hb. *Cl.* *Fl.* *Ten.*

Più animato.

Gretel.

Come, we'll hurry and seek for fresh ones!

self!

Più animato.

Wind. *VI.* *Vel.* *p* *f* *p* *mf*

dusk, under hed-ges and bush-es? Why nought can we see of fruit or leaves!

p *mf* *p*

82 Un poco ritenuto.

Più mosso.
Gretel.

O Hän-sel, Hän-sel, O what shall we
It's get-ting dark al - rea - dy here!

Un poco ritenuto.

Più mosso.

p *espress.* *fp* *m.d.*

do? What bad dis - o - be - dient chil - dren we've been! We ought - to have
m.d.

thought and gone - home soon - er!
Hänsel.

Hark,
LUCKOO (behind the scenes, rather nearer than before)
dim. *espress.* *p* *Vel.*

what a noise in the bush - - es!
cresc. *p* *VI.*

Know you what the fo - - rest says?

dim. *p* Hr.

molto espressivo

"Chil - dren, chil - dren," it says, "are you not a - fraid?"

Solo - Violin. *p*

(Hänsel spies all round uneasily.)

p VI. *dim.* *pp* Hr. *p*

Trb. Cl.

(At last he turns in despair to Gretel.) Hänsel.

Gre - tel,

Cl. *p* Dr. *pp* *pp poco rit.*

Gretel (dismayed.)

Cor. ingl. *a tempo* O God! what say you? not know the way?

I can-not find the way!

(pizz.) *pp trem.* *cresc. espress.*

(pretending to be very brave)

Why how ri - di-culous your are! I am a boy, and

f dim. *p mf* *f*

O Hänsel, some dreadful thing may

know not fear!

espress. *p Vel.* *cresc.* *red.*

come!

O Gretel, come, don't be a - fraid!

f *p Bass.*

Gretel.

What's glimmering there in the dark - - ness?

Hänsel.

That's on - ly the bir - ches in sil - ver

Gretel.

But there, what's grin - ning so there at
dress.

me?

(stammering)

Th-that's only the stump of a wil - low tree.

Gretel (basttly.)

But what a dreadful form it takes, And what a horrid face it makes!

Hb. >

p

Bass.

Dble B.

Hänsel (very loud.)

Gretel (terrified.)

Come I'll make fa-ces, you fel-low! d'you hear? There— see!

Fl.

Tromb. *espress.*

Dble B.

a lantern, it's coming this way!

Will - o' the -

cresc.

dimin.

Hr.

Fl.

wisp is hop-ping a-bout.

Gretel, come dont lose heart like this!

p

Hr.

Wait, I'll give a good loud call! (Goes back some steps to the back of the stage, and calls through his hands.)

cresc.

f

cresc.

CUCKOO (in the far distance behind the scenes, scarcely audible.)

2 Sopranos

(very softly) *pppp*

There!

1 Soprano

(still more distant) *ppp*

You there!

1 Alto

(somewhat more distant) *pp*

You there!

1 Alto

(Behind the scene, as though coming from the Hsenstein.) *p*

You there!

Hänsel.

(very loud)

(The children cower together.)

Who's there?

ff

f *dimin.*

Dr.

p

ff

*

2 Sopranos.

ppp

Here!

2 Sopranos.

pp

Where?

Gretel (somewhat timidly.)

Is someone there?

Bcl.

p espress.

Dr.

p

trem.

pp

Gretel (softly.)

Did you hear? a voice said "Here!" Hänsel, Cl.

surely someone is near! (weeping) I'm frightened, I'm frightened, Cor. ingl. Hr.

con espress.
I wish I were home!— I see the wood all filled with

gob - - lir. forms! Hänsel.
Gretelkin, stick to me close and tight, I'll
Wind.
VI. *dimin.* Hr.

(A thick mist rises and completely hides the background.)

I see some shad - ovy
shelter you, I'll shel - - ter you!

p *Vel.* *vi.* *Wind.*

* *ped.* *

wo - men com - ing! See — how they nod — and

cresc.

beck - on, beck - on! They're com - ing, they're com - ing,

p *p*

they'll take me a - - way! (crying out)

stringendo *fp cresc.*

Più animato.

Fa - - ther, mo - - ther, ah!

Hänsel. (At this moment the mist lifts on the left; a

Più animato. See

ff

Red.

Ah!

little grey man is seen with a little sack on his back.)

there, the man-kin, sis - - ter dear!

Wind *trp*

mf Harp.

f

Red.

(becoming weaker)

Ah!

I wonder who the mankin is?

mf Harp.

mf

Red.

Un poco più tranquillo.

(The little man approaches the children with friendly gestures, and the children gradually calm down.)

p Harp.

VI.

dimin.

pp

VI. Solo

p espress.

Red.

Scene II.

Moderato.

Sand-man (the Sleep-Fairy: strewing sand in the children's eyes.)

(with a soft gentle voice)

I shut the children's peep - ers, sh! And guard the lit - tle

sleep - ers, sh! For dear - ly do I love them, sh! And glad - ly watch a -

bove them, sh! And with my lit - tle bag of sand By

ev' - ry child's bed - side I stand; Then lit - tle tir - ed

VI. *pp* (con sordino) Harp. *pp* Fl. *pp* Cl. *pp* Ten. *p* VI. *pp* Cl. *pp*

eye - lids close, And lit - tle limbs have sweet re - pose: And

poco ritard.
if they're good and quick - ly go to sleep,

poco ritard.

Più lento.
Then, from the starry sphere a - bove, The an - gels come with peace and love, And

VI. *p* Fl. Cl.

send the children hap - py dreams While watch they keep!

Ob. Cor. ingl. Cl.

Then slum - - ber, slum - ber, chil - dren, slum - ber, For

VI. *mf* *p* *mf* *p*

hap - py dreams are sent you thro' the hours you sleep!

Fl. Cl. Bass. Cello.

Hänsel (half asleep) Gretel (ditto)

Sand-man was there! Let us first say our evening - pray - er! (They cover down and fold their hands.)

Hr. m.d.

L'istesso tempo.

Gretel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

Hänsel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

L'istesso tempo.

Str. *pp*

guard - ing, Two my feet are guid - ing, Two are on my right hand,

guard - ing, Two my feet are guid - ing, Two are on my

poco cresc.

sempre p

Two are on my left hand, Two who warmly cov - er, Two who o'er me

sempre p

right hand, Two are on my left hand, Two who warmly cov - er,

pp subito

Fl.

cresc.

hov - er, Two to whom tis giv - en To guide my steps to Hea -

poco rit.

Two who o'er me hov - - er, Two who guide my steps to Hea -

poco rit.

vi.

Tempo.

ven. (They sink down on the moss, and go to sleep with their arms twined round each other.)

Tempo.

ven. Wind.

pp

Vel.

poco ritard.

(Complete darkness.)

Tempo.

95

(Here a bright light

Vl. *pp* *rit.* *pp* Hr.

suddenly breaks through the mist, which forthwith rolls itself together into the form of a

Con espressione.

Hr. Str. *p* *dimin.*

staircase vanishing in perspective in the middle of the stage.)

p *dimin.*

Scene III.

Pantomime.

Poco a poco più animato.

(Fourteen angels, in light floating garments, pass down the staircase two and two, at

Vcl. *espress.* *p* Harp. *6* *6* Cl. *Hr.*

intervals, while it is getting gradually lighter. The angels place themselves, according to

p *dimin.*

the order mentioned in the evening hymn, around the sleeping children; the first couple at their heads,

VI. Harp. Ten.

p

Ad.

the second at their feet, the third on the right, the fourth on the left; then the fifth and sixth couples

VI. Fl.

p

distribute themselves amongst the other couples so that the circle of the angels is completed.)

VI.

Ad.

mf *cresc.*

f

Tromb.

into the circle, and takes its place as "guardian angels" on each side of the children.)

(The remaining angels now join hands and dance a stately dance around the group.)

Tempo moderato.

This musical score is for a piece in G major, 3/4 time, marked "Tempo moderato." It consists of six systems of music, each with a piano accompaniment and an orchestral part. The piano part is written in G major, while the orchestral part is in G major with a key signature of one sharp (F#).

The instruments and parts are as follows:

- System 1:** Piano (P), Trp. Tromb. (Trumpet and Trombone), Str. (String), Harp. (Harp). The piano part begins with a forte (*f*) dynamic. The string part has a "Str." marking.
- System 2:** Wind. (Wind). The piano part continues with a forte (*f*) dynamic.
- System 3:** Wind. (Wind). The piano part continues with a forte (*f*) dynamic.
- System 4:** Str. Wind. (String and Wind). The piano part continues with a forte (*f*) dynamic. The string part has a "Str. Wind." marking.
- System 5:** Cresc. (Crescendo). The piano part continues with a forte (*f*) dynamic. The string part has a "cresc." marking.
- System 6:** The piano part continues with a forte (*f*) dynamic.

Handwritten annotations in blue ink are present throughout the score, including "mod. And." and "mod. And." in the first system, "mod. And." in the second system, "mod. And." in the third system, "mod. And." in the fourth system, "mod. And." in the fifth system, and "mod. And." in the sixth system.

espressivo

p *p*

♩ (The whole stage is filled with an intense light.) ♩

p *cresc.* *ff* *dimin.* *tr*

♩ (Whilst the angels group themselves in a picturesque tableau the curtain slowly falls.) ♩

Wind.

p

Harp.

Hr.

Str.

p

p

Third Act. The Witch's House.

Animato. (♩ = 100)

Hb.

Musical score for Horns (Hr.) and Horns (Hb.). The Hr. part is in the upper staff, starting with a forte (f) dynamic and a downward bow stroke. The Hb. part is in the lower staff, starting with a piano (p) dynamic. The key signature is B-flat major (two flats), and the time signature is 4/4.

Musical score for Trombone (Tr.) and Tenor Violoncello (Ten. Vcl.). The Tr. part is in the upper staff, starting with a piano (p) dynamic and a trill. The Ten. Vcl. part is in the lower staff, starting with a piano (p) dynamic and a trill. The key signature is B-flat major (two flats), and the time signature is 4/4.

Musical score for Horns (Hr.) and Clarinet (Cl.). The Hr. part is in the upper staff, starting with a piano (p) dynamic and a trill. The Cl. part is in the lower staff, starting with a piano (p) dynamic and a trill. The key signature is B-flat major (two flats), and the time signature is 4/4.

Musical score for Horns (Hb.). The Hb. part is in the upper staff, starting with a piano (p) dynamic and a trill. The key signature is B-flat major (two flats), and the time signature is 4/4.


Musical score for Flute (Fl.) and Violoncello (Vl.). The Fl. part is in the upper staff, starting with a piano (p) dynamic and a trill. The Vl. part is in the lower staff, starting with a piano (p) dynamic and a trill. The key signature is B-flat major (two flats), and the time signature is 4/4.

Musical score for Violoncello (Vl.). The Vl. part is in the upper staff, starting with a piano (p) dynamic and a trill. The key signature is B-flat major (two flats), and the time signature is 4/4.

Fl. Hr. Tr. mf mf f dimin.

This system features a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and moving lines. Dynamics include mezzo-forte (mf) and forte (f), with a diminuendo (dimin.) marking.

Vl. Hr. p dolce Vel.

This system continues the piano accompaniment. The treble staff has a melodic line, and the bass staff has a more active line. Dynamics include piano (p) and dolce. A Violoncello (Vel.) part is indicated.

p cresc. espressivo Cl. dimin.

This system features a piano accompaniment. The treble staff has a melodic line, and the bass staff has a more active line. Dynamics include piano (p) and crescendo (cresc.). An expressive (espressivo) marking is present. A Clarinet (Cl.) part is indicated.

p cresc. f Fl. Cl. Vl. espressivo

This system features a piano accompaniment. The treble staff has a melodic line, and the bass staff has a more active line. Dynamics include piano (p), crescendo (cresc.), and forte (f). Flute (Fl.) and Violoncello (Vl.) parts are indicated.

Hr. dimin.

This system features a piano accompaniment. The treble staff has a melodic line, and the bass staff has a more active line. Dynamics include piano (p) and diminuendo (dimin.). A Horn (Hr.) part is indicated.

pp Fl. dolce Hr. più p Vel.

This system features a piano accompaniment. The treble staff has a melodic line, and the bass staff has a more active line. Dynamics include pianissimo (pp) and piano (p). A Violoncello (Vel.) part is indicated.

Accelerando assai.

First system of musical notation. The piano part features a continuous sixteenth-note arpeggiated pattern in the left hand, with the right hand playing chords. The violin/bass part (Vcl. Bass.) enters with a melodic line. The tempo marking "Accelerando assai." is at the top.

Second system of musical notation. The piano part continues with the arpeggiated pattern. The violin/bass part has a melodic line. The tempo marking "poco a poco cresc." is written above the piano part. The instruction "sempre con *And.*" is written below the piano part.

Third system of musical notation. The piano part continues with the arpeggiated pattern. The violin/bass part has a melodic line.

Fourth system of musical notation. The piano part continues with the arpeggiated pattern. The violin/bass part has a melodic line. The instruction "string." is written above the violin/bass part.

Fifth system of musical notation. The piano part continues with the arpeggiated pattern. The wind part (Wind.) enters with a melodic line. The tempo marking "Allegro non troppo. (♩ = 80)" is written above the piano part. The instruction "Wind." is written above the wind part.

Sixth system of musical notation. The piano part continues with the arpeggiated pattern. The wind part (Wind.) continues with a melodic line. The instruction "(The curtain rises.)" is written above the piano part.

Scene I.

103

(Scene the same as at the end of Act II. The background is still hidden in mist, which gradually rises during the following. The angels have vanished. Morning is breaking. The Dew-Fairy steps forward and shakes dewdrops from a blue-bell over the sleeping children.)

ff Harp. *dim.*

Vi.

Dew - Fairy.

I'm up with ear - ly

p *pp*

Wind

dawn - ing, And know who loves the morn - ing, Who'll

Harp.

rise fresh as a dai - sy, Who'll sink in slumber

la - zy, ding! dong! ding!

dong! And with the golden light of day I chase the fa - ding

Hb.
p espressivo

night a - way, Fresh dew around me sha - - king, And hill and dale a -

Fl.

wa - - king; Then up, with all your pow - ers En - joy the morning

hours,— The scent of trees and flow-ers, Then up, ye sleep-ers a -

wa - - - ken! The ro-sy dawn is smi - -

Fl. Trp. VI.

p

sempre con Ped.

ling, Then up, ye sleep-ers, a - wake, a - -

cresc. *f* *dimin.*

Al.

(Hurries off singing. The children begin to stir.)

wake!

ritenuto *tr* *p* *più p*

Un poco più lento.

Gretel (rubs her eyes, looks around her, and raises herself a little, whilst Hänsel turns over on the other side to go to sleep again.)

Where am I? Wa - king? Or do I dream?

pp
Str.
Ped. *

How come I in the wood to lie?

espressivo
Cl.
p
espressivo
VI. Ten.
p
Ped. *

High in the

VI. Solo
tr
Ped. *

branch - es I hear a gentle twittering, Birds are be -

tr
Ped. *

gin - ning to sing so sweet - ly, From ear - ly

8 *tr* *Fl.* *Hr.*

dawn they are all a - wake, And war - ble their 'morning hymn —

Re. *** *Vcl.* *VI.*

— of grate - ful praise. Dear lit - tle sing - ers, lit - tle

Hb.

sing - ers, Good morn - ing!

(turns to Hänsel) *cresc.* *VI.* *Re.*

Con moto moderato. (♩=112)

accelerando

See there, the sleepy la - zy - bones! Wait _____ now, I'll

p Str. *cresc.* Wind. *f* *p*

*

wake him! Ti-re-li-re-li, it's getting late!

Vl. Solo

Ti-re-li-re-li, it's getting late! The lark _____ his flight is

Fl. 3 Wind. *p*

wing - ing. On high _____ his matin sing - ing

p

Ti-re-li-re-li, ti-re-li-re-li, ti-re-li-re-li, ti-re-li-re-li,

cresc.

p

ti - ti - ti - ti-re-li-ti, ti-re-li-ti, ti-re-li, ti-re-li-re-li-re-

mf

li, ti-re-li-re-li-re - li - ti - ti - ti -

p *cresc.*

ti - ti - - - - ti!

Hänsel (suddenly jumps up with a start)

Ki - ke-ri - kil it's ear-ly yet! Ki - ke-ri -

VI. *f* *p*

ki! it's ear-ly yet! Yes, the day is
 dawn - ing, A - wake, for it is
 Gretel.
 Ti - ti - ti - ti - ti - ti - re - li - re - li - re - li,
 morn - ing! Ki - ke - ri - ki! E - e - e - e.
 ti - re - li - re - li - re - li, ti - ti - re - li - re - li - re - li, ti -
 e! Ki - ke - ri - ki! E - e - e - e.
 Fl. *cresc.*

A musical score for a scene. The vocal part (Hänsel.) is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with a key signature of one sharp. The vocal line begins with a rest, followed by the lyrics "I feel so well,". The piano accompaniment features a flowing eighth-note pattern in the right hand and a more active bass line in the left hand. The score is divided into measures by bar lines.

Gretel.

But

I know not why! I nev-er slept so well, no not I!

Hr.

Fl.

listen, Hans, here 'neath the tree A wondrous dream was sent to

Fl.

pp Harp.

Str.

Red.

Hänsel (meditatively)

me! Real - ly! I too had a

pp

Tromb.

Vol.

Reo.

Gretel.

dream! I fan - cied I heard a

pp

vi.

murm' - ring and rush - ing, As though the

Bass.

an - gels in Heav'n were sing - ing. Ro - - sy

Fl.

Cor. ingl.

clouds a - bove me were float - ing. Ho - vering and

cresc.

float - ing in the dis - tance a - way.

Cl.

Str.

Vel.

Sud - den - all a - round a light was streaming, Rays of glo - ry from

VI.

Hb.

VI.

dolce

Hea - ven beam - ing, And a gol - den lad - der

VI.

Cl.

saw I des - cend - ing, An - gels a - down it glid - ing,

VI.

Hb.

Fl.

VI.

mf

Such love - ly an - gels with shi - - ning gol - den wings.

f

dim.

p

Gretel (astonished)

Hänsel (interrupting her quickly)

And did you al-so be-hold all this?

Fourteen angels there must have been!

Harp. Ten. Hb.

Un poco ritardando.

Hänsel.

Truly, 'twas wondrous fair! And upward I saw them

Cl. ritard. dolce Hr. espr. dimin.

Scene II.

(He turns towards the background: at this moment the last remains of the mist clear away. In place of the fir-trees is seen the Witch's House at the Ilisenstein, shining in the rays of the rising sun. A little distance off, to the left, is an oven; opposite this, on the right, a large cage, both joined to the witch's house by a fence of gingerbread figures.)

Animato. (♩ = 60)

Gretel (holds Hänsel back in astonishment)

float. Standstill! Be still!

p

Vol.

Hänsel (surprised)

O Hea - ven, what won-drous place is

Ten. p cresc.

(in the greatest excitement)

this, As ne'er in all my

VI. Wind.

p *f* *cresc.*

(Both gaze at the house spellbound)

life have I seen!

Wind.

f *ff*

Trp. Hr.

dim. *p* *poco rit.* *più p*

Un poco più tranquillo.

dolce *con molto espressione*

Hr. Str. *mf*

Gretel (gradually regains her self-possession)

What o - dour de - li-cious, O

p

say, — do I dream? — A cot - tage all made of
Hänsel.

p dolce

Hb.

7 7

* *tea*

cho - co - late cream. The roof is all cov - er'd with Turkish de - light, The
cot - tage all made of Turk - ish de -

Fl.

vi.

win - dows with lus - tre of su - gar are white, And on all the ga - bles the
light, The win - dows with su - gar are white, On ga - bles the

Hb.

vi.

fp

fp

rai - sins in - vite, And think! all a - round is a
rai - sins in - vite, And think! all a - round is a

mf

gin - ger - bread hedge! —

gin - ger - bread hedge! —

cresc.

0 ma - - - gie

0 ma - - - gie

Wind.

f Hr.

p

cas - - - tle, how nice you'd be to eat! — Where

cas - - - tle, how nice you'd be to eat! — Where

Hb.

vi.

hides the prin - cess — who en - joys so great a

hides the prin - cess — who en - joys so great a

p

treat? Ah could she but vi - sit our
treat? Ah could she but vi - sit our

mf

lit - tle cot - tage bare, She'd ask us to
lit - tle cot - tage bare, She'd ask us to

cresc. - *f* *vi.*

din - ner her dain - ties to share, She'd
din - ner her dain-ties to share, I'm sure she'd

tr *dimin.* *p*

ask us to din - ner, us both
ask us to din - ner, us both

cresc. - *f* *dimin.*

to din - ner there, to din - ner

to din - ner there, to din - ner

tr

hb.

p

And.

there, to din - ner there!

there, to din - ner there!

vi.

p

And.

dimin.

piu p

Hänsel. (resolutely)

No sound I hear, No, nothing is stirring! Come, let's go in.

Harp.

p

Gretel (pulling him back horrified.)

Are you quite senseless? Hänsel, howe'er can you side it!

Str. *p* *f* *p*

Hb. Cl.

make so bold? Who knows who may live there, in that lovely house?

poco rit.

Vi. *p* *dimin.* *poco rit.* O Hb.

Hänsel. *a tempo*

look, — do look, — how the house seems to smile! —

a tempo

p Hr. Fl. Bass.

(enthusiastically)

Ah! — the an - gels did our foot - steps be -

Trp. *p*

Gretel (reflectively.)

The an - gels? Yes, — it must be
guile! Fl.

dolce pp

so! Hänsel.

Yes, Gre - tel, the an - gels are beck' - ning us

Hr. Hb.

p

Bass.

Hänsel.

in! Fl.

p *cresc.*

espressivo

Più animato. Gretel.

Yes, let's nibble it, yes, let's nibble it

Come, let's nibble a bit of the cot-tage! Come, let's nib-ble it like —

Più animato.

VI.

fp

like two mice per - se - ve - - ring!

two mice per - se - ve - - ring!

Hb. Fl. Vl.

cresc. *f*

(They hop along, hand in hand, towards the back of the stage; -

Trp.

ff

then stand still,

Hr.

f *dim.*

and then steal along cautiously on tip-toe to the house. After some hesi-

p *più p*

Vel.

tation Hänsel breaks off a bit of cake from the right-hand corner.)

Scene III.

L'istesso tempo. (♩ = ♩.)

A voice from the house.

Nib-ble, nib-ble, mouse - kin, who's nib-bling at my house - kin?

Wind. *mf* Harp. *dimin.*

Hänsel (starts, and in his fright lets the piece of cake fall.)

O, did you hear?

p *pp*

Gretel (somewhat timidly.)

The wind, the hea - - venly wind!

(ditto.)

The wind, the hea - - venly wind!

Str. *pp* Wind. Str. Hb. Bass.

Gretel (picks up the piece of cake and tastes it.)

Hänsel (looking longingly at Gretel.)

H'm! D'you like it?

Cl. Hb. *pp*

Gretel (lets Hänsel bite it.)

vi. Just taste and try it!

p. *cresc.*

Gretel (ditto.)

Hänsel (lays his hand on his breast in rapture.)

Hi! Hi! Hi!

Hi! Hi! Hi!

p. *cresc.* *f*

cake—most de - li - cious, Some more I must take! — It's real - ly like Hea - ven To

cake—most de - li - cious, Some more I must take! — It's real - ly like Hea - ven To

vi. *p.*

Hb. *p.* Bass.

eat — such plum-cake! — It's most de-

eat — such plum-cake! — Ah, O how good,

vi. *fp.* *fp.* *cresc.*

licious! How tas - ty! How sweet!

How sweet, Ah, how

Cl. *p.* *Hb.*

It's p'raps the house of a sweet - y-maker!

(calls out.)

tas-ty! Hi! sweet-y-maker!

cresc. *f.*

Have a care! A

(He breaks a big piece of cake off the wall.)

lit - tle mouse your sweet - ies would share!

Gretel.

The voice from the house. Hänsel. The

Nibble, nibble, mouse-kin, who's nibbling at my housekin? The

Wind.

wind, the wind, the hea - - venly wind!

wind, the wind, the hea - - venly wind!

(The upper part of the house-door opens gently, and the Witch's head is seen at it. The children at first do not see her, and go on feasting merrily. Then she opens the whole door, steals wrily up

The image shows a page from a musical score for 'The Little Mousekin' from 'The Nutcracker'. It features three staves: a vocal line for Gretel, a piano accompaniment for the right hand, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The vocal line begins with the lyrics 'Walt, you gob - bling mousekin, Here comes the cut from the house - kin!' and includes a triplet of eighth notes. The piano accompaniment is marked 'p espressivo' and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The bass line is marked 'Bass.' and features a triplet of eighth notes. The score is for a single system and includes a repeat sign at the end.

Gretel.

Walt, you gob - bling mousekin, Here comes the cut from the house - kin!

Cr. ingl.

p espressivo

Bass.

to the children, and throws a rope round the neck of Hänsel, who, without any misgivings, turns

Hänsel (taking another bite.)

Musical score for "The Shepherd" by Robert Schumann. The score is in 6/8 time, key of D major, and consists of two systems. The first system shows the vocal line with the lyrics "Eat what you please, and leave me in peace!" and the piano accompaniment. The second system continues the piano accompaniment with a "cresc." marking.

his back to her.)

Poco a poco stringendo.

Gretel (snatches the piece from his hand.)

Hänsel (takes it back from her.)

Don't be un-kind, Sir wind, Sir wind. Heaven-ly wind, I

Gretel. (laughing.)

[illegible]

Allegro non assai.

ha! Hänsel (horror-struck.)

ha! Let go! Who are you?

The Witch (laughing shrilly.)

He he, he he, he he he he he! Allegro non assai.

Wind.

fp *cresc.* *fp*

Hänsel.

Let me go!

The Witch (drawing the children towards her.)

An - gels both! Wind. (And goo - sey-

fp *fp* *fp*

2 1 3 1 4 4 1

Poco ritenuto.

(She caresses the children.)

gan - ders!) You've come to

Wind.

fp *p espressivo*

vi - sit me, that is sweet! You charm - ing

Più animato.

Hänsel (makes despairing efforts)

chil - dren, so nice to eat! Who are you,

Hr. *fp*

Tempo come prima.

The Witch.

to free himself.) ug - ly one? Let me go! Now,

ff *p* vl.

dar - ling, don't you give yourself airs! Dear heart

cresc. *f*

what makes you say— such things?—

Wind *dimin.* - - -

Fl.

Vl.

mf

p

I am Ro-si-na Daln-ty-mouth, And dear-ly

dolce Vl.

Hr.

love my fel-low men. I'm art-less as a new - - born

sf

sf

child! That's why the chil - - dren to me are so dear,

Vl.

Fl.

p

Ten.

so dear, so dear, ah, ———

cresc.

(caresses Hänsel)

so che - arm - - - - - ing to

VI.

dimin.

p

cresc.

Bass.

f

Più animato.

Hänsel (turning roughly away.)

(stamping with his foot)

eat! Go, get you gone out of my sight! hate, —

VI.

Fl.

f

The Witch. (laughing shrilly.)

loathe you quite! Ha ha, ha ha, ha ha ha ha ha ha!

Wind.

f

ff

Allegro non troppo.

These dain-ty mor-sels I'm real-ly gloating on, And you, my

vi. *fp* Wind. *fp* *cresc.* *fp*

Un poco più tranquillo.

lit - tle maid - en, I'm dot-ing on!

Cl. *fp* *p dolce* Ten. Bcl.

Come, lit-tle mou - sey, Come in-to my hou - sey!

Hb. Fl. Cl.

Come with me, my pre-cious, I'll give you sweetmeats de - li - cious!

(dolce)

Of chocola-te, tarts and marzipan You shall both eat all you can,

dolce Str. Cl. *p*

And wed-ding cake and straw-ber-ry ices, Blancmange and ev'-ry-thing

Hb. Fl. *p* Vcl.

else that nice is, And rai-sins and al - monds, and peach-es and citrons are

Cl. *p* Vcl.

wait - ing, You'll both — find it quite cap-ti - va - - - - ting,

Hb. Vl. *cresc.* *p espressivo*

Hänsel.

W
yes, quite cap-ti - va - - - ting! I won't come

p. *mf* *dim.* *f*

Gretel.

H
You are quite too friend-ly! The Witch.
with you, hid-eous fright! See, see!

Hb. Bass. Fl. Cl. *mf* *f* *dim.* *p* Ten. (pizz.)

See, how sly! — Dear chil- dren, you real- ly may

Fl. *p* Vcl. Ten.

trust me in this, And living with me will be per - fect

Hb. *cresc.* *p*

bliss! Come, lit - tle mou-sey, Come in - to my hou - sey!

Cl. *p dolce*

Gretel. *f*
But say, what will you
Come with me, my precious, I'll give you sweetmeats de - li - cious!

Vcl.

Gretel. The Witch.
with my bro - ther do? Well, well — I'll feed and fat - ten him up well,

Ten. *p* Hb. Fl. *mf* Cl. *p*
espressivo Hr. Bass.

With ev' - ry sort of dainty de - li - cious, To make him tender and

Cr. ingl.

tas-ty. And if he's brave and patient too, And do-cile and o-

Fl. Hb. Cl. Ten. Hr.

be-dient like a sheep, Then, Hän-sel, I'll whisper it

Cringl. *cresc.* Fl. Hb. *pp* *dolcissimo* Hr.

you, I have a great treat in store

Cringl. *cresc.* VI. Cl. Hr. *cresc.*

Hänsel.

Then speak out loud, and whis-per for you! —

Hr.

not. The Witch. What is the great treat in store for me?

What?

dimin. *p* *Cl.* *Hb.* *Str.* *mf*

The Witch.

Yes, my dear children, hearing and sight

p *Fl.* *p* *Hr.*

Hänsel.

In this great pleasure will dis-appear quite! Eh? both my hearing and see-ing are good! You'd

p *Cl.* *Hb.* *p dolce* *Hr.* *Bel.*

(resolutely)

bet-ter take care you do me no harm! Gretel, trust not her flat-ter-ing words,

cresc. *f* *VI.*

(He has in the meantime got out of the rope,
and runs with Gretel to the foreground.)

Come, sis-ter, come, let's run a-way!

f *cresc.* *f* *Ten.* *Vel.*

Fl. Hb. Vl.

(Here they are stopped by the Witch, who imperiously raises against them both
a stick which hangs at her girdle, with repeated gestures of spell-binding.)

The Witch.

Hold!

f *p* *Trb.*

(the stage becomes gradually darker.)

Ho-cus po-cus, witches' charm! Move not, as you

fp *p* *f* *p* *Trb.*

fear my arm! Back or forward do not try,

fp *p* *f*

Fixed you are by the e-vil eye!

p *fp*

(Here the knob of her stick begins to glow with light.)

Head on shoul-ders fixed aw - ry! *Poco a poco più animato.*

fp Hb. *p* Cr. ingl. Cl.

Ho - cus po-cus, now comes jo-cus: Children, watch the ma-gic

VI. Hb.

Più tranquillo.
(Fresh gestures: then she leads)

head, Eyes are star-ing, dull as lead! Now, you a - tom, off to bed!

cresc. *fp*

Hänsel, who is gazing fixedly at the illuminated head, into the stable, and shuts the lattice door upon him.)

Ho-cus po-cus, bo-nus jo-cus, ma-lus lo-cus. Ho-cus po-cus! Bo-nus

Str. *p* *dimin.* Hb. *espressivo* Cr. ingl. Cl.

(The stage gradually becomes lighter, whilst

jo-cus, ma-lus lo-cus! Ho-cus po-cus, bo-nus

Fl. Bass. Cl. Bel. Bass. *p* Dble B. Dr.

the light of the magic head diminishes.)

jo-cus, ma-lus lo-cus, ho-cus, po-cus!

dimin. *pp* Dr.

Molto tranquillo.

The Witch (contentedly to Gretel, who still stands there motionless.)

Now Gre-tel, be o-be-dient and wise, While

Cr. ingl. Hr. *p*

Hän-sels growing fat and nice. We'll feed him up, you'll see iny

Hb.
Cr. ingl.

rea-son, And with sweet al-monds and with rai-sins sea-son. I'll go in -

Cl.
Hr.
Bass.
p

doors, the things to pre-pare, And you remain here where you

Hr.
pp
sf
p

(She grins as she holds up her finger warningly, and goes into the house.) Gretel (stiff and motionless.)
are! O. what a horrid

VI.
Cl.
VI.
pp
Teh.
Dr.
sp

Un poco più animato.

Hänsel (whispering hastily.)

witch she is! Gre-tel, sh! don't speak so loud! Be ve-ry

Wind. *p* *pp* Ten. *vi.*

sharp, watch well and see What-ev-er she may do to me!

mf *vi.*

Pre-tend to do all she com-mands — O there she's coming

p *mf* *p* *cresc.*

Più animato.

(The Witch comes out, satisfies herself that

back — sh! hush! Gretel is still standing motionless and then spreads before Hänsel almonds and raisins from a basket.)

Hr. *p* Cl. *3* Fl. *3*

Ten. *p* *vi.* *p* Wind. *cresc.*

Allegro.

VI. Wind.

The Witch.

Now, lit - tle man, come pri - - thee en -

Vel.

Molto ritenuto.

(Sticking a raisin into Hänsel's mouth)

joy yourself!

Eat, min-ion,

Fl. VI.

m.s.

Più animato.

eat or die!

Here are cakes, O so nice!

Cl. VI. Hr.

Trb. *cresc.*

Drum B.

(She turns to Gretel and disenchants her with a juniper branch.)

(*♩-♩*)

Hocus pocus. elder-bush!

VI. Fl.

fp

-Ten.

Hr.

p Hr. (*con sordino*)

mf

Allegro.

(Gretel moves again.)

Ri-rid bo-dy loosen, hush! Now up and move again.

Hr. Cl. Vl.

f *p*

bright and blithesome, limbs all be-come a-gain sup-ple and lithesome! Go my pop-pet,

Fl. Hb. Cl.

p

go my pet, You the ta-ble now shall set: Lit-tle knife, lit-tle fork,

Bass Hr. Fl. Cl.

p *p*

lit-tle dish, lit-tle plate, Lit-tle ser-viette for my lit-tle mate!

p *p*

Now get ev' ry-thing rea-dy and nice, Or else — I shall

cresc. *f* *Str.*

(She threatens and titters. Gretel hurries off.)

lock you up too in a trice! He he he he he he!

f *dimin.*

Molto più lento.

(To Hänsel who pretends to be asleep.)

The fool is slumb'ring, it does seem

Cr. ingl. *Vcl.* *p* *espressivo*

Bass.

queer How youth can sleep and have — no fear! Well, sleep a -

way, you sim - ple sheep, — Soon you will sleep your

last — long sleep!

Cl.
Hr.
Rel.

But first with Gre - tel I'll be - gin, Off

Hb.
p
Vel.

you, dear maid-en, I will dine; — You're so ten - der, plump and

VI.
ritard.
p
dolce

Allegro.

good, — Just the thing for witches' food! (She opens the oven door and sniffs in it, her face

Hb. Fl. Hb. Dr.

ff *f* *p*

lighted up by the deep red glare of the fire.)

cresc.

Wind. *8* *pp* *dimin.* *poco ritenuto*

The dough has risen, so we'll go on pre-par - ing.

8 *p* *Ten.* *f* *3* *3*

Hark, how the sticks in the fire are crackling!

Wind. *3* *Str. f* *f* *p* *fp*

(She pushes a couple more faggots under; the fire flames up and then dies down again.)

p *fp* *p* *fp*

f *dimin.*

The Witch

(rubbing her hands with glee.)

Yes, Gre-tel mine, how well off you I'll dine!

p *espressivo*

See, see, O how sly!

p

When in the ov-en she's peep-ing, quick-ly be-hind her I'm creep-ing!

One lit-tle push, bang

p *poco riten.* *Str. (pizz.)* *Wind.*

Goes the door, clang! Cl. Then VI. soon will Gre-tel be

p *p*

Bass.

just done to a T! And when from the ov-en I take her she'll

Fl. VI. Fl.

p *fp* *mf*

Hr.

look like a cake from the bak-er! By mag-ic fire red chang'in - to gin-ger-bread!

Hb.

See, see how sly! He he, he he,

VI. *cresc.*

he he, he he, he he he he he!

piucresc.

L'istesso tempo. (♩ = ♪)

(In her wild delight she seizes a broomstick and begins to ride upon it.)

f

So hop, hop, hop, gal-lop, lop, lop! My broom-stick nag, come do not lag!

mf

f

(She rides excitedly round on the broomstick.)

At dawn of day I ride a-way, Am

mf

Cl.

(She rides again; Gretel meanwhile is watching at the window.)

here and there and ev'-ry-where!

Fl. Hb.

f

At mid-night hour, when none can know, to join the witch-es' dance I go!

fp Str.

cresc. - *f*

And three and four Are witch - es' lore, And

Cl. *p*

five and six Are witch - es' tricks, And nine is one, And

Hb.

ten is none, And seven is nil, Or what she will

cresc. -

And thus they ride till dawn of day!

mf *p cresc.* -

(Hopping madly along she rides to the back of the stage, and vanishes for a time behind the cottage.)

ff

Wind.

vi

3

p

2

vi

3

mf

sp

Trb.

mf

3

7

Dble B.

fp

3

mf

7

sp

cresc.

f

(Here the Witch be-

comes visible again; she comes to the foreground,

ff

where she suddenly pulls up

and dismounts.)

Pr!

ff

Trp. Hr.

f

ff

ff

broomstick, hil

(She hobbles back to the stable and tickles
Hänsel with a birch-twig till he awakes.)

The Witch.

Up, awake, my mankin young; Come show to

Allegretto tempo.

Trp.

(Hänsel puts his
tongue out.)

(Smacks with her tongue.)

me your tongue!

Dainty morsel!

(ditto again.)

(♩. = ♩.)

Dainty mor-sel!

Lit - tle tooth - some man - kin come,

Now let me see your thumb!

vl.

Fl.

(Hänsel pokes out a small bone.)

Ge - - mi - ni!

Hb.

Bass.

VI.

p Str.

hol O how scraggy, how lean!

p

Ur - chin, you're a scraggy one, As bad

p Str.

cresc.

as a ske-le-ton!

Str.

p

mf

f Hr.

(pizz.)

The Witch (calls) Maiden! Gre-tel!

(Gretel appears at the door.)

Hb.

p

Fl.

p

Cl.

p

Cr. Ingt.

Bass.

The Witch.

Bring some raisins and almonds sweet, Hänsel wants some more to

Fl.

cresc.

(Gretel runs into the house, and returns immediately with a basket full of almonds and

eat! —

VI.

p

Hr.

p

cresc.

raisins.)

Gretel.

(Whilst the Witch is

Here are the almonds!

Hb.

f.

dimin.

p

Bass.

Vel.

feeding Hänsel, Gretel gets behind her and makes the gestures of disenchantment with the juniper-branch.)

Gretel (softly).

Ho-cus pocus, el-der-bush,

p Ten.

VI.

dim.

Fl.

pp (pizz.)

Hb. ?

pp

The Witch (turning suddenly round.)

Ri-gid bo-dy loosen, hush! What were you saying, little goose?

VI.

pp

Cl.

Gretel (confusedly.) The Witch. Gretel (louder)

On - ly — much good may it do to Hans! Eh? Much good may it do to Hans!

Fl. *p espressivo* *cresc.* Hb.

The Witch. (sticks a raisin into Gretel's mouth.)

Hehehe! my little Miss, I'll stop your mouth with this!

Fl. Hb. *dimin. p Ten.*

Eat, mi - nion, eat or die, Here are cakes, O so

Hb. Cl. Hb. Cl. *p espressivo*

(She opens the oven door; the heat has apparently diminished. Meanwhile Hänsel makes violent signs to Gretel.)

nice!

p

Hänsel (softly opening the stable door)

The Witch (looking greedily at Gretel)

Sis - ter, dear, — O be-ware! — She makes my mouth wa-ter,

Bass. Fl. Cl. Wind.

Cl. Bcl. Bass.

p *p* *p*

This pretty little daughter! Come, Gretel mine! sugar-maiden mine!

Cr. ingl. Fl.

Bass. Hr.

(Gretel comes towards her.)

Peep in the oven, be steady, See if the gingerbread's ready!

VI. Fl. VI.

mfp *pp* Ten. Bass.

Care-ful-ly look, pet, Whe-ther it's cooked yet, But if it wants more

Cr. ingl. VI.

p *p*

(Gretel hesitates.)

Hänsel (slipping out of the stable)

Shut quick the door! Sis - ter dear, —

Fl. 3. Vl. 3. Fl. 3. Hb. Fl.

Cl. Bass. Bass.

p *f* *p*

Gretel (making herself out very awkward)

Have a care! — I don't un-derstand what I have to do!

Vl. *p* *espressivo*

The Witch.

Just stand on tip - toe, Head bending for - ward, Try it, I pray, It's merely play!

Hb. Fl. 3. Vl. *mf* Vel. Hr. Bass.

Hänsel (pulling Gretel back by her frock)

Gretel (shyly)

Sis - ter dear, Now take care! I'm such a goose, don't un-derstand!

Hr. Bass. *f* *fp* *p dolce*

You'll have to show me How ——— to stand on tip - toe! *Furioso.*

Cl. *pp* Hr. *dimin.* Wind.

Ten.

The Witch (makes a movement of impatience) (She begins creeping up to the

Do as I say, It's merely play!

Vl. Hr. Trb. Bass.

f *mf* *mf*

oven, muttering all the time, and just as she is bending over it, Hänsel and Gretel give her a good push, which sends her toppling over into it, upon which they quickly shut the door.)

Cl. Ten. *cresc.* *f* *cresc.*

Gretel (mocking her)

"Then one lit-tle push, bang Goes the door, clang!" You,—

Hänsel (mocking her)

"Then one lit-tle push, bang Goes the door, clang!" You,—

ff *f* *p* *f* *p*

— not Gretel, then will be Just done to a T! (Hänsel and Gretel fall joyfully into one another's arms.)

— not Gretel, then will be Just done to a T!

p *p* *p* *cresc.*

The Witch Valse.

Un poco meno mosso. (♩ = ♩)

Hur - rah! Now sing the

Un poco meno mosso. (♩ = ♩) Hur - rah! Now sing the

ff (*pesante*) *f* *p*

witch is dead, Real - ly dead, No more to dread! Hur - rah!

witch is dead, Real - ly dead, No more to dread! Hur - rah!

Fl. *fp*

Now sing the witch is still, Death - ly still, We can eat our fill! Now all the

Now sing the witch is still, Death - ly still, We can eat our fill! Now all the

mf *p*

spell is o'er, Real - ly o'er. We fear no more! Yes let us
 spell is o'er, Real - ly o'er. We fear no more! Yes let us

a tempo

mf *p* *mf*

other's hands.)
 hap - py be, Dancing so mer - ri - ly; Now the old witch is gone. We'll have no end of fun!
 hap - py be, Dancing so mer - ri - ly; Now the old witch is gone. We'll have no end of fun!

Hey! hur - rah, hur - rah! Hip hur - rah! Hip hur -
 Hey! hur - rah, hur - rah! Hip hur - rah! Hip hur -

cresc. - *f*

rah! Hur - rah!
 rah! Hur - rah!

(They take each other round the waist and waltz)

ff

together, first in the front of the stage, and then gradually in the direction of the Witch's house.)

First system of the musical score. The piano part (left) features a melody with eighth notes and rests, marked with accents (^). The violin part (right) features a melody with eighth notes and rests, marked with accents (^). The key signature is one flat (B-flat). The time signature is 2/4. The dynamic marking *ff* (fortissimo) is present in the piano part.

Second system of the musical score. The piano part (left) continues the melody. The violin part (right) continues the melody. The horn part (Hb.) enters with a melody. The dynamic marking *fp espressivo* (fortissimo, expressive) is present. The key signature is one flat (B-flat). The time signature is 2/4.

Third system of the musical score. The piano part (left) continues the melody. The violin part (right) continues the melody. The key signature is one flat (B-flat). The time signature is 2/4.

(When they get there Hänsel breaks loose from Gretel and rushes into the house, shutting the door after
Vcl.

Fourth system of the musical score. The piano part (left) features a melody with eighth notes and rests, marked with accents (^). The violin part (right) features a melody with eighth notes and rests, marked with accents (^). The dynamic marking *dolce* (dolce) is present. The key signature is one flat (B-flat). The time signature is 2/4.

him. Then from the upper window he throws down apples, pears, oranges, gilded nuts, and all kinds of

Fifth system of the musical score. The piano part (left) features a melody with eighth notes and rests, marked with accents (^). The violin part (right) features a melody with eighth notes and rests, marked with accents (^). The dynamic marking *dolce* (dolce) is present. The key signature is one flat (B-flat). The time signature is 2/4.

sweetmeats into Gretel's outstretched apron.)

Musical score for the first system, featuring a Tenor (Ten.) and Horn (Hb.) part. The key signature is B-flat major (two flats). The Tenor part begins with a *p* (piano) dynamic. The Horn part enters with a *p* dynamic. The music is written in a grand staff with a treble and bass clef.

Musical score for the second system, featuring a Violin (Vl.) part. The key signature is B-flat major (two flats). The Violin part begins with a *p* (piano) dynamic. The music is written in a grand staff with a treble and bass clef.

Musical score for the third system, featuring a Violin (Vl.) part. The key signature is B-flat major (two flats). The Violin part begins with a *cresc.* (crescendo) dynamic. The music is written in a grand staff with a treble and bass clef.

(Meanwhile the oven begins crackling loudly, and the flames burn high. Then there is a loud crash, and

Musical score for the fourth system, featuring a Violin (Vl.) part. The key signature is B-flat major (two flats). The Violin part begins with a *f* (forte) dynamic. The music is written in a grand staff with a treble and bass clef.

the oven falls thundering into bits.)

Musical score for the fifth system, featuring a Violin (Vl.) part. The key signature is B-flat major (two flats). The Violin part begins with a *ff* (fortissimo) dynamic. The music is written in a grand staff with a treble and bass clef.

dimin.

(Hänsel and Gretel, who in their terror let their sweetmeats all

Vel. p

fall down, hurry towards the oven startled, and stand there motionless. Their astonishment increases when

piu p

pp (con sordino)

Dr.

they become aware of a troop of children around them, whose disguise of cakes has fallen from them.)

Bass.

Bcl.

Gretel. (spoken) There, see those little children dear,
Hänsel. (spoken) I wonder how they all came here!

piu p

1 *pp*

Scene IV.

Molto tranquillo. (♩ = 80)

Sopranos (Girls)

(motionless)

Gingerbread Children.

Altos (Boys)

We're

pp

We're

Molto tranquillo. (♩ = 80)

VI.

Str. (con sordino)

pp

and with closed eyes as the cake figures were before.)

saved, we're freed for e - ver - more!

saved, we're freed for e - ver - more!

Hb.

Hr.

Gretel.

Your eyes are shut, pray who are you? You're sleep - ing, and

Ten.

Wind

* Ped.

yet you're singing too!

sempre pp
O touch us, we

sempre pp
O touch us, we

pp

*And. **

Hänsel (embarrassed.)
O touch them for

pray, that we may all a - wake!

pray, that we may all a - wake!

m.s.

m.s.

And.

Gretel.
Yes, let me stroke this in-nocent face!

me, I dare not try!

** And. **

** And. **

** And. **

(She caresses the nearest child, who opens its eyes and smiles.)

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p
O touch me too, O touch me too, that
p
O touch me too, O touch me too, that
cresc.
Ped. * Ped. *

I al - so may a - wake!
I al - so may a - wake!
pp
Ped.

(Gretel goes and caresses all the rest of the children, who open their eyes and smile, without moving. meanwhile Hänsel seizes the juniper - branch.)

Poco a poco accelerando sin' al -

cresc.
* Ped. *

Hänsel.

Ho - cus po - cus el - derbush! Ri - gid bo - dy loosen, hush!
mf *più cresc.*

(The Children jump up and hurry towards Hänsel and Gretel from all sides.)

Single. We thank, we

Single. We thank, we thank — you

Tempo vivace. ($\text{♩} = 80$)

Hb. Cl. Hr.

f

thank — you both! All. (The children close in a circle round H. and G.)

The spell is broke and we are free, We'll

both! All. The spell is broke and we are free, We'll

f *ff*

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

hands to - ge - ther while we sing! _____ Then

hands to - ge - ther while we sing! Then sing and spring, then dance and sing, For

mf

sing and spring, then dance and sing, That through the wood our song of praise may

cakes and all good things we bring, That through the wood our song of praise may

cresc. - - - *f*

p *cresc.* - - - sound, and e - - cho re - peat it all a - round! _____

p *cresc.* - - - sound, and e - - cho re - peat it all a - round; all a - round! _____

p *cresc.* - - - *ff*

Hänsel.

(drawing back.) The

(drawing back.) We thank! _____

We thank! _____

Hb. Ten.

dimin. Hr. Bass.

an - - - gels whis - pered in dreams to us in si - lent night

(Four Gingerbread Children at a time surround Hänsel and Gretel, and bow gracefully to them.)

espressivo *p* *Vol.*

Red. * *Red.* * *Red.* * *Red.* *

Vl.

Gretel.

Ye an - - gels,

What this happy, happy day has brought to light. — Ye an - - gels,

Single. *p*

Praise — and thanks! — Single. *p*

Fl. We

Vl.

sempre Ped.

who have watched o'er our steps and led them right, You we praise and

who have watched o'er our steps and led them right, _____ We

Single.
We thank you both —

thank you both for all our joy and won-drous de - light!

The first system of the musical score consists of five staves. The top four staves are for voices: the first two are for a duet (Soprano and Alto), the third is for a Soloist (labeled 'Single.'), and the fourth is for a second duet (Tenor and Bass). The fifth staff is the piano accompaniment. The lyrics are: 'who have watched o'er our steps and led them right, You we praise and who have watched o'er our steps and led them right, _____ We Single. We thank you both — thank you both for all our joy and won-drous de - light!'.

thank for all our joy and won - drous de - light, _____

praise — and thank, — we praise and thank — for all our

— for all our joy — and won - drous de - light, — for all our

We thank you both — for all our won - drous de - light! We

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The lyrics are: 'thank for all our joy and won - drous de - light, _____ praise — and thank, — we praise and thank — for all our — for all our joy — and won - drous de - light, — for all our We thank you both — for all our won - drous de - light! We'.

for all our de - light!

joy and won - drous de - light!

joy and won - drous de - light!

thank you both for our de - light!

All. We'll thank you

We'll thank you

ff

f

(They all press round Hänsel and Gretel to shake hands with them.)

all our life!

all our life!

We'll thank you all our life!

ff

mf

Gretel.

We thank you now, we

Hänsel.

We thank you now,

thank you all our life!

We thank you both, we

We'll thank you all our life!

We thank,

cre

thank you now, We thank _____ for our de - light!

We thank you now, We thank _____ for our de - light!

thank you both, We thank _____ you all our life!

We thank _____ you all our life!

We thank you all _____ our life! We

scen - do *f* *sp* *Hr.* *Ten.*

Red. *

We

We

We praise and thank you both for

praise and thank you both for all our joy, all our de - light, for

vi.

Red. * *Red.* * *Red.* * *Red.* *

*poco**ritard.*

thank, — we thank for our — de — —

praise — and thank you now for our — de — —

all — our joy and for all our — de — —

all our joy and our de - light, for all — our de -

poco *ritard.*

Un poco ritenuto.

light! —

light! —

light! —

light! —

Father (behind the scene.)

Tra la la la, tra la la la, Were our children on - ly here!

*Un poco ritenuto.**Wind.*

p

(The Father appears in the background with the Mother, and stops when he
(half spoken)

Tra la la la, tra la la la la, Ha! Why they're really there!

dimin. *p* *Vivo.* *mf* *v1*

Last Scene.

sees the children.)

Hänsel (running towards them.)

Fa - ther! Mo - ther!

Allegro molto. ($\text{♩} = 120$) *p* *mf* *Hr.*

Gretel. (the same.)

Mother.

Father.

Fa - ther! Mo - ther! Chil - dren dear! O

p *mf* *cre*

(Joyful embracing.)

wel - come, poor chil - dren in - no - cent!

scen *do* *ff* *f*

(Meanwhile two of the boys have dragged the Witch, in the form of a big gingerbread cake, out of the

Un poco

sempre ff

ruins of the oven. At the sight of her they all burst into a shout of joy. The boys place the Witch in the

All.

Meno mosso. (♩ = 104)

8

Ha!

ff

(middle of the stage.)

f dimin.

Father.

Chil - dren, see the won - der wrought, How the witch her - self was caught,

p

Un - a - ware, In the snare Laid for you with cun - ning

cresc.

Fl.

All the rest.

See, O see the won - der wrought, How the witch her - self was caught,

rare!

vi.

fp

Un - a - ware In the snare Laid for us with cun - - ning

cresc.

(The two boys drag the Witch into the cottage.)

rare!

Such is Heaven's chastisement, E - vil works will have an end.

Cl.

Fl.

Bass.

*Poco a poco più allargando.**riten.*

When past bearing is our grief, God the Lord will send us sure re - lief! Yes,

Wind.

vi. *riten.**p Str.*

When past bearing is our grief, God the Lord will send re -

p *pp* Wind. Vcl.

Maestoso.

Gretel.

Piu allargando.*molto cresc.*

When past bearing is our grief, God the Lord will

Hansel.

When past bearing is our grief, God the Lord will

Mother.

When past bearing is our grief, God the Lord will

Father.

p *cresc.*

rief! God the Lord will

p When past bearing is our grief, God the Lord will

p When past bearing is our grief, God the Lord will

Maestoso.**Più allargando.**

p *cresc.*

W. 17
43

